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## "TEN NIGHTS IN A BAR-ROOM."

### AT THE GATE THEATRE.

A Domestic Drama in Five Acts, adapted from the play written by the late William Pratt, by Peter Godfrey, presented at the Gate Theatre on Wednesday, Jan. 1.

Mr. Romaine ..... W. E. C. Jenkins
Simon Slade ..... Arthur Chesney
Willie Hammond ..... Harold Young
Sample Swichel ... Edward Chapman
Harvey Green ..... Oliver Johnston
Frank Slade ..... Michael Macowan
Joe Morgan ..... Arthur Goullet
Mrs. Slade ..... Viola Lyel
Mrs. Morgan ..... Elsie French
Mary Morgan ..... Elsa Lanchester

"Fashion" last year was a good joke. The indignation of the gentleman from the country at the extravagances and insincerities of the city was funny in itself and called for burlesque acting. The interpolated songs were well chosen; it was appropriate that the milk-white heroine should warble to the canary in the cage and that the finely bewhiskered military hero should apostrophise "Lily Dale," but these famous old numbers are not so well incorporated in this serious temperance tract in melodramatic form.

"Ten Nights in a Bar-room" had its origin in America and the piece was played in tents all over the country. It is conceivable that it had its influence on the Prohibition Vote, for it was undoubtedly seen by many simple-minded people in the rural districts at an impressionable age. There is no doubt that the [illegible] was acted for all it was worth on both sides of the Atlantic. As a propaganda drama it has its serious side, and one wonders why it has not been taken up by the Band of Hope Union, or some similar organisation that sets out to point the evils of drink and the blessings of abstention. Really, the crudities of the method of presentation, rather than the ideas, can be pilloried. A drunkard's child who has been mortally injured in a tavern brawl is not funny; the scene in which she dies after extracting a promise from her father to give up rum cannot be made amusing. To guy such a thing is bad taste and to do credit to the somewhat sophisticated Gate Theatre audience one must admit that they did not laugh at the more poignant passages. There are frequent references to the Deity and the crowning picture of the burlesque was the sight of Mary, the drunkard's daughter, now an angel, suspended by an obvious wire against a background of backcloth angels. There was a good deal of laughter, but one doubts if it was such comfortable fun as in "Fashion."

"Ruined by Drink" would have been more effective if it had been acted with dead seriousness without the songs which have been introduced. It is so long since the piece has been played in London (and then, as far as one can tell, only in outlying halls) that a brief reminder of the plot is necessary. Joe Morgan has fallen from a worthy position owing to drink and his former employée, Simon Slade, has saved enough money to purchase the "Sickle and Sheaf" Inn. In a brawl, Morgan's daughter is injured by a blow that is intended for the drunkard, and her death is his reformation. After a very realistic attack of delirium tremens (quite a *tour de force* on the part of Mr. Arthur Goullet) he gives up the tavern and becomes a respectable citizen. Ten years later Simon Slade is himself killed by his own son in a fit of drunkenness. At the end the moral is pointed appropriately by all the members of the company.

Most of the actors, instead of presenting the play "in the manner of a provincial stock company of the period," as the programme stated, laboured the burlesque. After the initial excitement some of it fell somewhat flat, despite the hard work of the company. Mr. Goullet, as the drunkard, has been mentioned. In the earlier scenes in the tavern he acted quite in the manner of the old stock tragedian, both in manners and voice. Miss Elsie French was good as Mrs. Morgan; Mr. Arthur Chesney gave a robust performance as the Innkeeper; Mr. Edward Chapman brightly hit-off the part of a friendly neighbour who was always handy at the time of a row; Mr. W. E. C. Jenkins was superbly moral as the temperance advocate, and Mr. Harold Young's young Squire was after the manner of the period. Mr. Michael Macowan and Miss Viola Lyel made the most of two parts, but the best performance, despite the touch of self-consciousness demanded by the producer, came from Miss Elsa Lanchester, whose simplicity of speech and gesture gave me a great deal of pleasure. Her movements were perfectly studied.

Although they had the air of being thrust into the production, the songs, only one of which is probably part of the original version, were the best things of the evening. Miss Lanchester's "Pity the poor drunkard's child," "Don't go out to-night, Daddy" and "After the Ball" were gems in their way. Mr. Jenkins' delicious burlesque of the self-conscious baritone in "Lily Dale," Miss Lyel's delightful rendering of "Come, Birdie, Come," and Mr. Harold Young's "Why did they dig Ma's grave so deep?" were repeated from last year; and among the revised numbers were "I couldn't help but laugh," (infectiously rendered by Miss French), "Daddy is on the engine" (by Mr. Chesney), and "All is not gold that glitters," "Soda and B.," and "You never miss the water till the well runs dry."

The scenery was based on the famous Pollock toy theatre models.

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HITS!—HITS!—HITS!—HITS!

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HITS!—HITS!—HITS!
HITS!

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HITS!
HITS!—HITS!—HITS!
HITS!—HITS!—HITS!—HITS!—HITS!

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## WHY THE THEATRE SHOULD OPEN ON SUNDAY.

### ADDRESS BY LESLIE HENSON.

The Gallery First Nighters' Room at "The Duke of Argyll," was uncomfortably crowded on Sunday evening for the informal debate on "Why the Theatre Should Open on Sunday," which was opened by Mr. Leslie Henson. Mr. R. H. Gillespie was in the chair, and others we noticed present were Mr. Sydney Carroll, Mr. Percy Allen, Mr. John Page, Mr. John Parker, Mr. and Mrs. W. Wolf, Mr. Leslie Bloom, Mr. Firth Shephard, Mr. A. B. Sherwood, Mr. Alfred Lugg, Mr. Lewis Casson, Mr. Robert Atkins, Mr. W. R. Titterton, Mr. Walter Payne and Mr. C. O. St. J. Parry (Hon. Secretary).

**Mr. R. H. Gillespie.**

Mr. R. H. Gillespie said they were there that night to meet Bombardier Leslie Henson, the midget weight champion of the Dominion Theatre, who was prepared to take on all comers. He needed no introduction to any of them there, and when he had removed his dressing-gown, he would get what he had to say off his chest.

**Mr. Leslie Henson.**

In opening, Mr. Leslie Henson said that that was the first serious speech he had ever made, and he craved their indulgence as it was to be made to that distinguished company of theatre enthusiasts whose opinion on first nights drove actors into the nethermost depths of despair or whirled them up aloft to that heaven they called success. He had never been to a debate before, and was entirely ignorant as to the procedure, but he had taken the precaution of putting on a tail coat so that he could be pulled down into comparative safety if he made a more than deadly breach of etiquette. He was not there to advocate a seven-day week. He was an actor and, as a musical comedy man, a very hard-working one. He was also a manager and a producer of plays, and he liked to think that he was keeping a fairly open mind on the various angles and points of view of the three jobs he had undertaken.

**The Resolution.**

He wanted to put before them this resolution:

"That this company present agree that the living dramatic stage should be accorded the same privileges as the cinematograph industry, and should be allowed to open the theatre and play on six nights of every week, those six nights to be chosen at the discretion of the person or persons responsible for the running of the Theatre."

That was the real issue, and that naturally raised the question of Sunday opening. That the theatre was in a flourishing, healthy and prosperous condition artistically there was no doubt. The standard of acting and production was as high as it had ever been. Keenness and enthusiasm for the job itself were at high-water mark and the rise of the little uncommercial theatres proved that actors and actresses loved their work and were willing to do it for "almost nothing if it was worthy and worth the doing." He was most optimistic in this, and proud to be able to champion the great fight the profession had put up throughout the last ten years of this terrible peace.

**The Theatre Financially.**

But that the theatre was in a parlous state financially was an acknowledged fact. To hold the mirror up to nature was their slogan, and that they mirrored the conditions of the country was a hard and bitter truth. Whilst the nation was being ground to powder by the ridiculous burden of taxation, they continued to suffer as no other nation, so the theatre had to suffer in consequence. They were, however, keeping their heads above water when Wall Street was crashing and certain financiers were puzzling their brains as to how to make their shareholders and the Law realise that two and two make one-and-a-half. Only a few years ago they were considered a luxury industry, but the war stopped that idea by making the authorities realise that the entertainment of a community of four million men planked down amidst the horrors of war in a foreign country was a vitally necessary thing. In peace, they had become a real factor, as far as the revenue of the country was concerned, and the theatre's contributions to the State in Income Tax, Super Tax and Entertainments Tax was an astounding reality. He was not going into figures, as he was not well up in them, and they had that night as Chairman one of the world's cleverest and cheeriest chartered accountants whose life was wrapped up in the theatre. He would tell them if they asked him of the hair-raising sums of money the London Hippodrome alone had thrown into the ever-open hands of Mr. Churchill and Mr. Snowden. He did know that the Dominion Theatre paid nearly £300 to the Government to be allowed to play "Follow Through" for one day. The Entertainment Tax realised over £6,000,000 for the year ending March, 1928, so they could not ever be considered again as a blister on their national life.

**"Mediæval Law."**

That being so, it was an astonishing thing that mediæval law still held good, and that everyone else in the world could do as they liked on a Sunday except the actor. Every dance hall, restaurant, public-house, cabaret and cinema could open, but

(*Continued on page 8*).

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THE TOWN CLERK,
Kirkcaldy.

## SKEGNESS URBAN DISTRICT COUNCIL.

ORCHESTRA PIAZZA—SEASON 1930.

TENDERS are invited for the use of the Council's Piazza by a Concert Party or Orchestra.

Tenderers must provide own deck chairs or other seating accommodation.

The Entrance to the Piazza is off the Grand Parade (centre of Resort) and is contiguous to the Bathing Pool, to which admission was paid last season by 334,000 visitors.

The available floor space for the Concert Party, deck chairs, etc., is approximately 1,700 square yards, of which 600 square yards is under cover.

Tenders, endorsed on the envelope "Piazza," to be addressed and delivered to me at the Council Offices, Skegness, not later than Tuesday, 21st January, 1930, before 12 noon.

The Council do not bind themselves to accept the highest or any tender.

IVOR M. CULE,
Clerk to the Council.

Council Offices,
Ida-road,
Skegness.
1st January, 1930.

## WILLESDEN DISTRICT COUNCIL.

THE Willesden District Council are prepared to receive tenders and offers for:—

1. BAND PERFORMANCES in the Parks of the Council on Sundays during the ensuing season at a fee to be paid by the Council.
2. FOR THE RENTAL OF THE BANDSTANDS and other property in the various Parks, on week-days, for Concerts or other entertainments during the ensuing season.
3. FOR THE PROVISION OF FREE ENTERTAINMENTS for Children at Stonebridge Recreation Ground.

TENDER FORMS and all particulars may be obtained upon application to Mr. F. Wilkinson, M.Inst.C.E., Engineer to the Council, Town Hall, Dyne-road, Kilburn, N.W.6, and should be delivered to the undersigned not later than 4 p.m. on Tuesday, 28th January, 1930.

The Council do not bind themselves to accept any Tender or Offer.

(Signed) E. A. PRATT,
Clerk to the Council.

Town Hall,
Dyne-road,
Kilburn, N.W.6.
4th January, 1930.

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Messrs. BURCH & CO., Solicitors, 6, Bolton-street, Piccadilly, W.1, and delivered in a sealed envelope marked "Tender for renting Royal Surrey Theatre," by 4 p.m. on MONDAY, JANUARY 20th, 1930.

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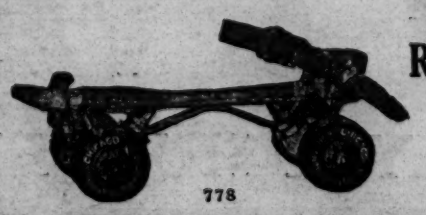


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THE LONDON COUNTY COUNCIL invites applications from concert parties desirous of giving performances at parks and open spaces in the County of London during the season of 1930, and in consideration of the receipts from the sale of programmes and the use of chairs.

Full particulars and form of application may be obtained (on enclosing a stamped addressed foolscap envelope) from the Chief Officer, Parks Department, The County Hall, Westminster Bridge, S.E.1.

No application received by the Chief Officer, Parks Department, after 4 p.m. on Tuesday, 21st January, 1930, will be entertained.

MONTAGU H. COX,
Clerk of the London County Council.

## ADMINISTRATIVE COUNTY OF LONDON.

### BAND PERFORMANCES AT PARKS, ETC.

THE LONDON COUNTY COUNCIL invites tenders from amateur and professional bands desirous of giving performances at bandstands in parks and open spaces in the County of London during the season 1930, and also from persons desirous of providing performances by means of Stentorphone, Gramophone or similar mechanical devices. Tenders must be made on the official form, which may be obtained on enclosing stamped addressed foolscap envelope, from the Chief Officer, Parks Department, The County Hall, Westminster Bridge, S.E.1.

No tender received by the Clerk of the Council, at The County Hall, after 4 p.m. on Tuesday, 21st January, 1930, will be considered.

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MONTAGU H. COX,
Clerk of the London County Council.

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# LONDON VARIETY THEATRES.

[*Continued*].

### CHISWICK EMPIRE.

"Back to School" brings on popular Joe Boganny in a comparatively-new rôle as a peripatetic pedagogue and a host of precocious pupils who are prepared to do anything but lessons; they get through a wonderful programme and evidence extraordinary ability in gymnastics. The school concert is a capital joke.

Clapham and Dwyer have won their laurels under the auspices of wireless, and their appearance here in flesh afforded their admirers quite a lot of satisfaction. They form a diverting duo and evoke peals of undisguised merriment. Their patter is irresistibly funny and their methods original, and they were greeted as old friends by an army of listeners-in.

From the Circus Busch, Berlin, Mons. Roznoff has brought his beautiful grey equine quartette. They gave an excellent circus performance, and their efforts to amuse are crowned with success. "The Variety Ball" gives Fred Lewis a chance to develop his mimetic talent, and his "Impressions" are phenomenally clever. As the M.C. of a Ball, he introduces mimetically Sammy Shields, Matheson Lang as Mr. Wu, the late George Formby, and John Lawson in "Humanity"; quite a versatile artist. Another Continental importation is Zibral, whose facility in producing music from any old thing is quite astonishing. His contributions are further enhanced by his display of humour, and his act is popular. A great reception is accorded Hetty King, who repeats many of the triumphs from her popular repertoire. Juggling comedians of rare ability are Cornalla and Eddie, and they prove distinctly interesting, and their act "Toss 'em and Miss 'em" is brimful of fun and frolic. They get through a long programme of juggling, and some of their feats are as original as they prove amusing. The house awards Ben Osborne and Nellie Perryer a great reception. Much of their present popularity is due to the intrinsic value of their Deck act. They are both gifted with infinite *vis comica*, and as laughter-makers they are pre-eminently unique. In "A Night Out" they found further scope for their display of humour, and eccentricities of the "Ring" caused roars of laughter.

### NEW CROSS EMPIRE.

An attractive variety programme is staged at the New Cross Empire this week with Lily Morris and Gladdy Sewell sharing the honours. Lily Morris is seen in her comedy song successes dealing with phases of every-day life. With a quaint drollery of individual quality, none can resist the humour of her cameos of comedy which are remarkably realistic. "Oh Jemima" is sung with vim, while "The Old Apple Tree" is visited with Phœbe as a pal. There is an inexhaustible store of vitality in Lily Morris when she puts over "Old Mother Gunn." Repeated calls got "We all said No," sung by this favourite artiste before the "tabs."

Gladdy Sewell keeps all thoroughly amused with her many and varied escapades in the character of a dresser who insists on taking the place of her mistress, the star. "No rose in all the world" proved the strength and accuracy of Miss Sewell's top notes. "Mean to me" was sung as never before. Shrieks of laughter come from all over the house when Miss Sewell is giving an exhibition of her undoubted talent.

Simply described as "The Australian"—and what better tag could he have—Albert Whelan keeps up his famous whistling entrance tune. With a repertoire which is always amusing, his racy stories and melodious songs were met with wholehearted laughter and applause. His stories are better than ever. It is delightful to hear the sweet and clear whistling notes of the tunes "Ain't misbehaving" and "Down on jollity farm," while his singing of "Singing in the rain" is excellent. Miss Ida and her superb Lady Gymnasts are in the air more than on the ground. They are a clever troupe who do their stunts with graceful movements. It is indeed a feat of strength for one girl to hold six girls while suspended in mid-air head-downwards. The daring acts done by Miss Ida and her troupe show how well trained they are. The Destefanos, the well-known piano-accordionists, give a musical treat of well-known melodies, scoring specially with "Louise" and "I'll always be in love with you." Johnson Clark, the gentleman farmer ventriloquist, brings across the footlights the scent of the hayfields when, with his inseparable associate, "Hodge," the yokel, he "puts over" his scena "Romany Rye." Some witty cross-talk between farmer and yokel has a distinct country flavour. Mr. Clark gives a fine entertainment.

In his new comedy classic, "The Christening," Harry Gunn is assisted by Anne Stevenson and Elaine Harpen. "Baby" grows up, and so does father, but he has not improved in temper "with the keeping." His temper causes mother and daughter to leave him, then comes a sequence of troubles which lead this crochety old man to remorse when left to his thoughts. His family returns and the trio becomes re-united. This sketch has an excellent moral. With their phono-fiddles, Bennett and Williams, the two jovial boys, cause a deal of merriment with their funny talk. When they got started, "Dixie-days" is played amid chatter, and several other tunes issue from their weird instruments. The orchestra here is always a treat to listen to, under the fine musical director, Mr. Frank Hills.

### PENGE EMPIRE.

A capital variety bill here this week is proving much to the liking of Mr. "Jimmy" Molloy's numerous patrons. Hengler Bros., those strong "silent" men, with their clever acrobatic stunts are well received. Stan Annison and Evelyn Major are a fine comedy duo. There are some good ideas in the interruption of the lady vocalist by the "furrin" acrobat, and all their ensuing business represents humour at its best. Miss Dorothy Colston's superb vocalism in her popular song studies is a rare treat for all music lovers. Jimmy James has the assistance of Stella Dene and company in that classic sketch "The Spare Room." He kept the audience in constant laughter here on Monday. It is a comedy gem that always goes well. Jimmy also "assists" the Hanster Sisters in their turn and he is very funny as "The Moon." These two delightful girls with their clever impromptus and "gags," and general funny business are well to the fore, and have their usual wonderful reception.

Percy Pryde is certainly musically amusing, and his work on his one-string fiddle, and his stories and songs make a tip-top act. Sammy Shields, the football enthusiast, is as popular as ever. He appeals to sportsmen and all who like humour. Alma Victoria's cycling novelty completes the fine programme. This is a speciality act of distinct merit.

Mr. Sydney Kaplan, the musical director of the Hippodrome, Brighton, is occupying the musical director's chair for this special variety week. We noted, too, Mr. Cyril Percival very busy on Monday, and the beauty of the stage sets certainly reflect the greatest credit on him. The programme went like clockwork.

## "LADS OF THE AIR."

### AT CLAPHAM.

Shurley Young Productions, Ltd., presented their new melodramatic musical comedy of the Royal Air Force at the Grand, Clapham Junction, on Monday, and it had a capital reception. It is in two acts and eight scenes, and can boast a well-written book by Mr. George Arthurs, with some appropriately tuneful music by Mr. Louis Jerome. Mr. George Shurley has not only produced the show excellently, but with the assistance of Miss Patricia Lugg, has arranged the dances and ensembles. "Lads of the Air" opens with a prologue, "The George Inn," Ruislip, near Northolt Aerodrome, on the evening when Alf. Williams, V.C., and Bert, his pal, are persuaded to join the Royal Air Force. These two are seen in the Northolt Aerodrome the next day, having joined up, and they overhear a plot by two enemy spies to steal dispatches. They attend a meeting in a cellar in Soho that night, are discovered, but appear in the next scene, aboard a troop-ship in the Persian Gulf, a week later. Here, Nurse Maud Ellington traps the spies into believing that she has handed over to them her fiancé's, Squadron Leader Clements, important documents in exchange for some love-letters of her own, written with apparent indiscretion. But she does not really hand over the dispatches, and the enemy fly away from the troopship in an aeroplane. In the next scene, entrenched before Kabul, the Squadron Leader attempts to fly to Kabul, but is shot down and rescued by Bert; he is, however, captured by the enemy with the dispatches on him, and they are taken to the Caliph's Palace. Here, Alf and Bert disguise themselves as magicians, and succeed in the finale in frustrating the evil designs of the Caliph, and all ends merrily enough. In this scene there is a wonderful ornamental lake into which sixteen water nymphs descend and disappear only to return again. It is amazing, and very beautiful as well.

Mr. Jack Barty heads the cast, and this great comedy merchant is at his best. Of course, Mr. Barty's personality makes for laughter. His very appearance, with that expressive mouth, the lower lip of his which droops in such a humorous way, his smiling eyes, his girth—well, just himself—and for us, and the least of any audience, laughter is certain. Mr. Barty makes full use of the material he has in this show. To sum up, it is as brilliant a comedy performance as you'll find to-day. "It's a good job we won the war" is a great number for Jack, and he also joins in the duet. "He's good enough for me," with Miss Isobel Hemsley, a very attractive blonde, who displays considerable vivacity and commendable versatility throughout. She acts well and sings and dances such numbers as "When the Girls are on Parade" and "The Air Force Drag" with rare vim.

Mr. Joe Baker is in most of the comedy scenes with Mr. Barty, and is a big success. If he is overshadowed in more ways than one by the great Jack, he still makes himself felt, and scores particularly with his song, "Olga." Miss Eve Lynn is altogether delightful as Maud Ellington. She is a pretty little lady, and lends to the character charm and distinction. Her acting is good, and she sings beautifully such numbers as "Song of the Nile" and "Irish Mother." She is joined in the duet, "Now You Are Mine," by Mr. Bert Rogers, who makes a fine heroic figure of the part of Squadron Leader Clements. All his work deserves praise, and particularly his rendering of "The Song of Piccadilly."

The two villains of the piece, Ivan Nicholas and Olga Petrovitch are played in just the right style by Henry Luscombe and Miss Jean Brady. They enact the rôles very cleverly and with just the right touch of conviction. Mr. Henry Lusoombe's song in the last act, "My Snake-Charming Girl," was exquisitely rendered.

## "BRINSWORTH" OLD FOLKS' DINNER.

The 23rd old folks' dinner and concert was held at the Music Hall Artistes' Benevolent Institution, "Brinsworth," Twickenham, on Sunday. Nearly fifty old performers who are pensioners of the Benevolent Fund travelled down from London and, with the addition of those residing at the home, made up a number of about ninety. Miss Gracie Fields presided.

After Miss Fields and Mr. Pitt had been conducted over the building and press photographs had been taken, dinner was served in the large hall, which was prettily decorated. Christmas fare of turkey, plum pudding, mince pies, etc., was partaken of and enjoyed, and then, after a brief interval, the usual concert was given, to which Miss Fields contributed three songs, which were vociferously cheered. Among the artistes who also contributed to the lengthy programme were Chas. Buxton, Alice Leamar, Wm. Coney, Sisters Clancy, Ernest D'Almaine, Kate Carroll, Frank Bertram Joe Burgess, Harry Grey, Sisters Leamar, Leslie Reed, Sailor Lewis, Mrs. Pat Carey, J. Martinette and Alec Thomas. Mr. du Cone acted as stage manager and was responsible for the tasteful decorations of the room. Mr. Harry Sutch, who has attended every concert held, was, as usual, most efficient as the pianist, and Mr. Archie Pitt spoke in words of praise of his ability as an accompanist.

During the afternoon Miss Gracie Fields gave the toast of the Variety Artistes' Benevolent Fund and Institution. She expressed her pleasure at being present, and said how greatly she had enjoyed her afternoon with the old artistes.

Mr Harry Marlow, the secretary and organiser of the Fund, replied thanking Miss Fields for her kindness in coming to preside and her splendid support of the Fund in the past and again on this occasion.

Mr. Harry Claff (hon. treasurer of the Fund) gave the toast of the Visitors, to which Mr. Archie Pitt and the Rev. G. W. Littler, the new chaplain to the institution, replied.

Later on, Mr. Claff proposed the health of Mr. Harry Marlow, and alluded to his wonderful powers of organisation and the success that had attended his efforts. Mr. Marlow replied stating that the Fund had had a fairly successful past year, and he had reason to expect an even more prosperous one in 1930.

Among those present were Miss Gracie Fields, Mr. Archie Pitt, Mr and Mrs. Bert Aza, Mr. Pat Aza, Miss Pitt, Miss Lottie Albert, Mrs. Charles Coborn, Mr. and Mrs. Harry Claff, Mr. Stanley Damerell (chairman of the committee), the Rev. and Mrs. G. W. Littler, Mr. and Mrs. H. Little and Mr. C. Douglas Stuart.

## NEXT WEEK'S CALLS.

(*Continued from page 7*).

VICTORIA PALACE (reh. 10.30).—Tom Arnold presents "One Dam Thing After Another."
WEST HARTLEPOOL EMPIRE (reh. 11).—"Mr. Cinders."

### STOLL TOUR.

(*See page 13.*)

### SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Maurice Cowan's "Two Glorious Hours."
CLAPHAM GRAND (reh. 12)—Percy H. Holmshaw's panto. "The Babes in the Wood."
CROYDON EMPIRE (reh. 12).—Macdonald and Young present "Hit the Deck."
HAMMERSMITH PALACE (reh. 12).—Lew Lake's "What Price the Navy."
ILFORD HIPPODROME (reh. 12).—Scott and Whaley in "Business is Business."
ISLINGTON EMPIRE (reh. 12).—Will Murray's new "Casey's Court."
KILBURN EMPIRE (reh. 12).—Tod Slaughter and Co. in "Two Little Vagabonds."

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SOUTHALL.—Alice Melville, Great Gerrard and Co.
STAMFORD HILL.—Short and Dalziel, Vedey and Evelyn, Les Dorians.
RIVOLI.—Jackson and Blake.
R.E. CINEMAS, LIMITED.
UPTON PARK. — Charles Robbins, Stewart's Syncopators, Kirkby and Harrington.
(N.B.—Times of rehearsal, 11.30 a.m. Monday and Thursday respectively).

### MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Sketchy Bits."
AYR GAIETY (reh. 1) (Flat Pitch).—The Rothesay Entertainers.
BARROW TIVOLI (reh. 11).—Variety with Five Ehtors, Harry Wulson, Jack Stocks, Frank and Betty Boston, Laurel Bros., and company as booked.
BATH PALACE (reh. 1).—"Painted Doll" Revue.
BOURNEMOUTH PAVILION (reh. 1).—Bob Fisher, Toots and Partner, Lucy Nuttall.
CARDIFF PLAYHOUSE.—"Dick Whittington."
COVENTRY HIPPODROME (reh. 12).—"The Show of the Year."
EXETER HIPPODROME. — Wm. Henshall's New Cabaret, "Introductions."
HEREFORD KEMBLE THEATRE.—Fred Roper's "Tiny Town Follies" and full supporting company.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Fred Reynolds's Pantomime "Cinderella."
KING'S LYNN THEATRE ROYAL (reh. 1).—"Insured."
MIDDLESBROUGH EMPIRE.—"Formby's Good Deed."
NEWTON ABBOT IMPERIAL.—Maude Courtney and Mr. C.
PLYMOUTH PALACE.—George Sax presents the Pantzer Midgets and full supporting company.
READING PALACE. — "The Chinese Bungalow."
SHEFFIELD HIPPODROME (reh. 12).—Miss Florrie Forde presents "Cinderella."
SHOREDITCH "LONDON." — Marjorie Lotinga and Walter Williams, H. B. Walls, Jack Wynne and Co., H. D. Adams, Three Royces, Murray Stewart, Four Edmund Boys, Sylveno, Bob Lloyd and Betty Hill, Archie and Annette.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"Paris, 1930."
WALHAM GREEN GRANVILLE (reh. 12).—"Nuts and Wine."

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# VARIETY IN THE CINEMA.

By VIATOR.

### The Globe, Old Kent-road.

The management here still remain faithful to a variety policy, and three turns, changed bi-weekly, prove very popular. When I looked in last week, there was a good house enjoying the vaudeville fare. Albert Letine was first turn. Why this clever dame comedian had not been snapped up for an important pantomime passes my comprehension. He is one of the best. Appearing first of all as the most "refaned" of ladies in a white silk dress, hat and fur, and a pink sunshade, he sang in great style "Don't I look a treat," and delivered some excellent patter about "husbands." Then, in view of the audience, Albert changed, and sang "Why did you teach me to love you?" in which he was at his best. Finally he put on a most picturesque Swiss costume and gave us a yodelling number that was great. A fine juggling act is that of Adami and his lady assistant. Adami's eccentricities were much enjoyed, and he did some amazing things with billiard balls, catching them in various pockets of a special coat he wears. He made them go up his back and round his shoulders from pocket to pocket in marvellous style, and when he pushed one in "off the red," as he termed it, there was loud applause. Billiard cues were also juggled with and also a violin, out of which he got plenty of comedy. His final trick in which a bowl of gold fish held up high on a big stick is dropped and caught on the back of his neck, is an excellent one, too. The third turn was that of Lilian Rutt and Billy in "Tit-Bits of Comedy." When the curtain went up, Billy was seated at the piano, which he played exceedingly well, and sang us a number all about "Girls." Then Lilian arrives. She is a breezy, vivacious little lady, who soon made her presence felt, and there was a wealth of patter, which the patrons here thoroughly enjoyed. Miss Rutt, too, has a keen sense of burlesque, and in the "If Winter Comes" duet she scored heavily, ably assisted by Billy. A good turn this!

### The Brixton Astoria.

Variety had a fair share of the programme at the Brixton Astoria last week. Teddy Brown was the star turn with his xylophone; other than this, the salient feature was dancing—comedy was left to the films, and in "Cameraman," featuring Buster Keaton, there was plenty to laugh at. "Fancy Baggage" was the big picture, partly talkie. Teddy Brown opened with the popular overture, "Poet and Peasant," and received a big hand; the ease with which he plays the xylophone proved him a master of this instrument. His invitation to the audience for request numbers had a big response, and to satisfy all he would have had some task. Thompson and Baird scored with some clever acrobatic dancing. For their second appearance in evening attire they opened with a waltz, and finished up with a medley of steps, much laughter being caused when the charming lady's dress was torn by her partner. The Astoria Girls, as usual, were well applauded for their speciality; their novel umbrella dance being particularly good and effective. The orchestra also assisted in this spectacular feature, and when all the members produced an umbrella, there was plenty of mirth. The Astoria Boys showed talent with some high-speed footwork, and scored in their individual numbers. The orchestra, under the directorship of Fred Kitchen on the stage, supported all the variety and well deserved the praise they received.

### The Canterbury.

Mr. A. E. Corrick is providing some excellent variety programmes here, and last week, Taro Naito opened the programme with his clever specialité act, in which he does amazing juggling, balancing and acrobatic work. Haig and Escoe are a comedy duo of distinct merit, and they scored with some very smart patter and some brilliant cross talk. Walsh Bros., the concluding turn, are a song and piano act par excellence. I liked all their numbers, particularly "She's funny that way." I hope to go in again here this week to see Dorothy Lotinga and her Lido Band, who with Bert Hughes Trio and Graham and Douglas, form the bill until to-morrow, when Rob Daymar, Williams Bono Trio and Con Ingham take their place.

### Mile End Empire.

Mr. Clifford H. Manley, the manager here, was his usual smiling self at the end of last week, although I was sorry to hear that he had been ill earlier on. Jimmy Ferguson, a fine singing and dancing comedy man, opened with a song and dance. I thought his imitation of a boy scouts' jamboree excellent. Then the curtain goes up, and he sits at a dressing table and starts changing, all the time singing "What I'm doing for love." He makes up as a coal-black nigger with thick lips, doing it all to music, and finishes the number on the same beat as he finishes his change. Then a front cloth again, and some patter. A smart dance finale is made into three dances, owing to two encores. "Our Page Boys" made patrons here think that it was the smart Mile End Boys appearing, but I doubt if Mr. Manley's expert eye could engage for messengers talent such as these boys disclose. Two of them come up through the auditorium, which seems to foster the illusion, and I was not surprised to hear from Mr. Manley that more than one patron had congratulated him on his smart page boys. One of the boys is a clever pianist, another a fine comedian, another has an excellent falsetto voice, and all their work is as artistic as possible. They had a great reception and deserved it. This week, the Two Stavannys and Fred Curran are the variety attractions here.

## "MAN AND SUPERMAN."

### REVIVED AT THE COURT.

Although Mr. Esmé Percy must have appeared as John Tanner many hundreds of times by now, there was nothing to show, on Monday night, that the part has lost any freshness or interest for him. He expounded the man's philosophy with fine belief and zest; ideas falling brightly from his lips, as if they had been freshly coined in his mind. No hint here of a lesson learned, nor of stale repetitions.

Miss Rosalinde Fuller, as Ann Whitefield, gave meaning to all she did and said. Perhaps she was inclined to underline unduly many of the things she had to say, which was a pity, for Shaw's lines have a way of speaking for themselves and are most effective when delivered just as they stand, without any deliberate pointing. Still, Miss Fuller's performance had plenty of interest and variety.

Mr. Wilfrid Lawson's Roebuck Ramsden was a superb piece of unctuous self-satisfaction; the rich bass voice was beautifully done and never ceased to be amusing.

Miss Margaret Macdona brought out very well the hardness and worldliness of Violet Robinson; Miss Leah Bateman was good as the stiff spinster, Miss Ramsden; and others who contributed to the all-round goodness of the performance were Mr. Arthur Chisholme, Mr. Torin Thatcher, Mr. George E. Bancroft, and Miss Phyllis Relph.

### Death of Mr. S. T. Newsome.

We announce with regret that Mr. S. T. Newsome, managing director of the Coventry Hippodrome Co., Ltd., and a director of the Aston Hippodrome Co., Ltd., Birmingham, died at his Coventry residence on Saturday night, after a short illness. Mr. Newsome, who was 67 years of age, made watch-making his main line of business, combining with this the successful control of a number of theatrical enterprises, including the first music-hall and the first cinema to be opened at Coventry. The funeral will take place to-day

### "Third Time Lucky" to Tour.

"Third Time Lucky," which had the tenancy of the Ambassadors only until the end of this week, will transfer to the King's, Hammersmith, on Monday next, and afterwards visit the No. 1 towns. On Wednesday, the 22nd, Reanco will present at the Ambassadors, by arrangement with H. M. Harwood, the latter's new play, "The Man in Possession," and "In the Zone," by Eugene O'Neill, both produced by Raymond Massey, who will be in the company with Isabel Jeans.

### Debenham and Freebody Sale.

A twelve days' stocktaking sale opened yesterday at Debenham and Freebody's, of Wigmore-street. It is a very comprehensive one and extraordinary bargains are to be obtained in all departments. Smart two-piece suits for early Spring wear, in various designs, can be obtained for 6½ guineas.

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WON'TCHA
IF I HAD MY WAY
I'M THAT WAY ABOUT BABY
MY WIFE IS ON A DIET
I'M FEATHERING A NEST
MOTHER GOOSE PARADE
LOOKIN' FOR LOVE
WE TODDLED UP THE HILL TOGETHER
DON'T BE SO UNKIND BABY!
HE'S A GOOD MAN TO HAVE AROUND
I'M DOING WHAT I DO FOR LOVE

VALSES

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SUNSHINE OF MY HEART
LET ME DREAM IN YOUR ARMS AGAIN
YOU WANTED SOMEONE TO PLAY WITH
LAST NIGHT IN DREAMY SLUMBERLAND
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# The Realm of Music

By L. HENDERSON WILLIAMS.

## LONDON OPERA FESTIVAL.

### AT THE NEW SCALA THEATRE. MONTEVERDE'S "ORPHEUS."

Music (Prologue) and Messenger (Act. II.) ..... Denne Parker
1st Shepherd and (Act IV.) Apollo ..... Charles D'Ill
Nymph, and (Act III.) Hope ..... Marjorie Parry
Orpheus ..... Dennis Noble
Eurydice ..... Gwyneth Edwards
2nd Shepherd, and (Act IV.) Pluto ... Frank Sale
3rd Shepherd ..... Harold Capell
Charon ..... Norman Allin
Proserpine ..... Winifred Comstock
Echo ..... John Kentish

Conductor ..... Jack Westrup
Producer ..... Robert Stuart

Mr. Robert Stuart's operatic enterprise at the New Scala, which opened on the 30th ult., departs refreshingly from the Covent Garden norm. There celebrity is the main draw; the stars may or may not have voices commensurate; incidentally, they are supplied with the opera to sing. Strange to say, Mr. Stuart focusses on the opera itself. We are primarily invited to consider the work, not only in its immediate aspect, but historically, as an evolving form. Hence the fitness of his choice in opening the series with Monteverde's "Orpheus."

We no longer believe that historical events originate with the isolated action of individuals but emerge from the intense, semi-obscure ideation of groups; often as little noted at the time as the pre-swarming activities of bees. Ideas ferment and pass through many mutations before suddenly pitching upon their human vehicle of expression (by what process of selectivity we know not) and becoming an objective entity So, in the Florentine *Camerata*, at the close of the 16th century, though its members were, as they thought, assisting the revival of Greek drama—in which music was entirely subordinated to poetry—the Idea *Opera*, having will to be born, found the pedantic *Camerata* a convenient midwife and came unexpectedly to birth in Peri's "Daphne." The score of this is lost, but five years later Monteverde's lustier "Orpheus" saw the light at Mantua and proved the founder of a thriving family: though not all bred true.

Monteverde was the first to perceive the value of the orchestra as a co-equal contributor to the emotional development of the story. The gap between him and Wagner is greater in years than in mentality. But he had not Wagner's instruments nor, consequently, his unerring rightness in choice and treatment of them. But against this must be set a genius for melodic expression—if one may so speak of the *recitativi*. Vocal utterance was richly adequate to its poetic content, and for that reason I found *Orpheus* more satisfying than many a later opera in which the rigidity of *Aria* form dissipated emotion and dislocated action. *Orpheus* is, actually, a story in music. Particularly fine are the laments of Orpheus in Act II., "Thou art dead," and "O thrice accursed lover" in Act III., while the music of the Messenger (Act II.), and of Proserpine (Act IV.), had appealing truth and dignity. The brief orchestral interludes, notably the opening *Toccata*, were most happily arranged by Mr. Jack Westrup. Only in the instrumental aspect of Act III did we come somewhat sharply to the ground.

One of the most finished and thoroughly adept branches of this interesting performance was Miss Penelope Spencer's choreography. It moved with true Greek vitality and grace, and the unnamed *première danseuse* was a delight to the eye. Strikingly effective, also, was Miss Nancy Hewins' lighting. The chorus was not as obedient to Mr. Westrup's baton as the orchestra, but he preserved the happiest relations with his soloists, and if the harpsichord seemed at times too dry and thin a support for such tragic singing, that was not the fault of Mr. Boris Ord. Mr. Dennis Noble made good as Orpheus, especially in the more dramatic moments, and Mr Norman Allin as Charon. Mr. Frank Sale was a very ungentle shepherd, but a more congenial Pluto. The male *ensembles* were not quite well adapted to the spirit or scale of the work, consequently much of the part-singing was ill-balanced. A sensitive performance was that of Miss Denne Parker as the Messenger. Miss Winifred Comstock also sang well as Proserpine, and Miss Gwyneth Edwards made the most of the small vocal part of Eurydice.

One's main conviction after listening to this 300-year-old opera was that in the music of genius there is, in essentials, no age, though the machinery is dated by the greater or lesser availability of tools.

### "CUPID AND DEATH."

A Masque by James Shirley. Music by Matthew Locke and Christopher Gibbons. Edited by Jack Westrup.

ACTORS:

The Host ..... Peter Hannen
The Chamberlain ..... Sumner Austin
Cupid ..... Freda Bamford
Death ..... Charles d'Iff
Despair ..... Peter Cresswell
Nature ..... Winifred Comstock
Mercury ..... Geoffrey Denton

DANCERS:

Servants of the Inn ..... Doris Sonn, Daphne Corbett, Freda Bamford, Bessie Jones
Folly ..... Penelope Spencer
Madness ..... Hedley Briggs
Plague ..... John Greenidge
Famine ..... Rollo Gamble
War ..... Bobest
A Lover ..... Rollo Gamble
His Mistress ..... Doris Sonn
An Aged Pair ... Freda Bamford and Stanley Judson
Hectors ..... Hedley Briggs, Stanley Judson, Bobest, Rollo Gamble
Apes ..... Penelope Spencer and Hedley Briggs
A Satyr ..... Stanley Judson
The Slain Lovers ..... Hedley Briggs, Stanley Judson, Bosest, Rollo Gamble, Anthony Tudor, John Greenidge

CHORUS:

Soprano soloist ... Annette Blackwell
Bass soloist ... Alexander Henderson

### "DIDO AND AENEAS."

An opera by Nahum Tate Music by Henry Purcell. Edited by Edward Dent.

SINGERS:

Dido, or Elissa, Queen of Carthage ... Denne Parker
Belinda (her confidante) ... Annette Blackwell
A Lady of the Court...Miss Woodville
Æneas, Prince of Troy ... Geoffrey Denton
The Sorceress ..... Gladys Parr
Two Enchantresses ... Dorothy Milnes and Annie Stuart
A Spirit in the likeness of Mercury ... Betsy de la Porte
A Sailor ..... Henry Wendon

DANCERS:

Ladies of the Court ..... Doris Sonn, Daphne Corbett, Freda Bamford, Bessie Jones
Furies... Hedley Briggs, Rollo Gamble, Bobest, Freda Bamford
Diana ..... Penelope Spencer
Actæon ..... Hedley Briggs
Sailors ..... Hedley Briggs, Stanley Judson, Rollo Gamble, Bobest
Jack o'Lantern ..... Peachy Hunt
Cupids ..... Irene Gwynn, Dorothy Gifford, Jean Caprara, Marjorie Maxwell

On the Tuesday evening, so many artists were employed in masque and opera that space forbids enumeration. Although the curtain was raised upon the masque it is natural to discuss first "Dido and Aeneas," since it is true opera and the lineal descendant of "Orpheus." Nearly 100 years stretched between the two productions, yet the chief evidence of progress lay in treatment of the orchestra. Melody had developed and gathered ornament; but it was not more sincere, not more noble than Monteverde's. Mr. Dennis Arundel produced both pieces and conducted the Purcell. His conducting had less grip than Mr. Westrup's; and the *ensembles* betrayed the amateur element. Lighting was again excellent, but the scenic conception (except for the very effective quayside scene) and the costuming nullified instead of heightened the tragic atmosphere of the music.

Miss Denne Parker's full voice was well fitted for the rôle of Dido, but there was some lack of sympathy in her rendering of the Lament. Miss Annette Blackwell sang Belinda's music prettily, and Mr. Geoffrey Denton gave what was allotted to Æneas with robust assurance. Dancing continues to be the most admirable and assured feature of the entertainments. Miss Penelope Spencer herself took part in the masque "Cupid and Death," and it owed its greatest measure of success to her clever work and that of her pupils, male and female. The music, although suitable to the action, is without distinction. We had, however, some excellent acting from Mr. Peter Creswell (Despair) and Mr. Sumner Austin (The Chamberlain). Miss Winifred Comstock sang straightforwardly as Nature and Mr. Hannen as The Host. Mr. Geoffrey Denton, as Mercury, gave promise of better things when he shall have gained further experience.

Production and scenery were interesting—except for the costuming and placing of the unfortunate lovers in what by no stretch of the imagination could be called "Elysian Fields." There was a very appreciative gallery. But performances which have so many and important points of interest apart from immediate technical detail should draw larger audiences.

## FIRST FRUITS OF THE 1930 SEASON.

The Hamilton Harty Symphony Concert Series will be resumed at Queen's Hall on Friday next, when, in addition to the announced programme, it is rumoured that there is to be a repetition of Mr. Constant Lambert's "On the Rio Grande," Sir Hamilton Harty again taking the pianoforte part.

On the following Monday evening, at the New Scala, Gluck's "Alcestis" will be given, conducted by Mr. Aylmer Buesst. On Tuesday, the 14th, Sir Thomas Beecham will conduct Weber's "*Der Freischutz*" in the same theatre.

Events worthy of advance notice are the Fourth Concert of the Philharmonic Society on Thursday evening, 16th inst., at which Arthur Schnabel will be the soloist and Basil Cameron conductor: the Ninth Concert of the B.B.C. Symphony Series in Queen's Hall on Friday evening, 17th inst., at which Joseph Szigeti, violinist, will be the soloist and Sir Landon Ronald conductor: and the opening of the Gerald Cooper Chamber Concerts at Æolian Hall, also on 17th inst., at which the Hungarian String Quartette will play music by Haydn, Bartok and Beethoven.

## ROYAL CHORAL SOCIETY.

It is the Royal Choral Society's fifty-ninth season and we may take for granted that not a single year has passed without performances of the *Messiah* having taken place. That being so, it is unavoidable that there should be some lack of spontaneity in the rendering, good as it was, not only amongst the chorus but with those elder soloists to whom their rôles have become as automatic as repetition of the Apostles' Creed. There were, naturally, no errors of taste, no technical weaknesses—if we exempt an occasional lack of synchronisation between soloists and accompaniment. The choruses were delivered with precision and with that resonancy of volume that no other London choral organisation can compass. The inexorcisable Echo-ghost of the Hall took his part quite briskly in some of the softer passages: the New Year finds him lively. Soloists were Misses Dora Labbette and Olga Haley; Messrs. Walter Widdop and Norman Allin. The men's voices were completely adequate to the hall; one does not need at this time of day to add that they were also completely conversant with their music. Miss Labbette, with smaller volume, has a bright clarity of tone that carries well. Practically no contraltos sing to advantage from this platform, but Miss Haley's admirable evenness of production enabled her to realise better than most the sincerity of her interpretations. Spiritual intimacy was most closely achieved by Miss Haley and Miss Labbette, respectively in "He shall feed His flock" and "Come unto Him all ye that labour." Mr. Widdop came very close to it in the Recitative "Thy rebuke hath broken His heart" and the close of the Aria "Behold and see if there be any sorrow like unto His sorrow." During the Pastoral Symphony, Dr. Sargent adopted the practice of conducting without a baton, using an almost imperceptible beat. Permanent conductors of permanent orchestras may dare this; in other cases it results merely in colourless, tentative performance. The "Pastoral" did not move with the perfect though gentle freedom that Handel intended. Nor did the phrasing of "He shall feed His flock" curve with the springing graciousness that is its birthright. Handel's love of the English countryside was no blind, ineffectual thing; its blossoms in this music.

## "HANSEL & GRETEL" BY B.B.C.

Humperdinck's fairy opera "Hansel and Gretel," has become part of the accepted Christmas fare in this and other countries to such an extent that it needs no particular introduction for the concert performance under Percy Pitt's direction at the People's Palace to-morrow (Thursday). The music is wholly delightful and whether in its theatrical setting or not gives endless pleasure to all who love the charm of melody and the beauty of changing orchestral colour.

Humperdinck owes the story to his sister, but it is based on the popular fairy tale by Grimm. Appropriately enough, the composer makes use in the most skilful and fascinating way of the actual German folk tunes.

The cast includes some of the foremost wireless artists, in particular Kate Winter as Hansel, Elsie Suddaby as Gretel, Gladys Palmer as the Mother and also the Witch (a curious duality, but perfectly manageable at a purely concert performance) and Frank Phillips as the Father.

### With the Travellers.

A mystery supper, dance—concert—brought 1929 to a close at the British Commercial Travellers' Club—when the Dining—Concert Hall was taxed to its utmost capacity. The programme was under the direction of Russell Symonds—the Club's Musical Director. The artists who appeared were "The Royal Revellers" and in addition Dora Ward—a soubrette and dancer with her banjulele—whose talent well earned the double encore demanded; Mabel Adeane with her old-time medley; Jackson Potter, baritone; Fred Curtis, in humorous items; May Thomson, soprano; Little Jeanette, comedienne and mimic and the C.U.B. Trio (Messrs. Cairns, Ugle and Black), with their humorous satire on Bubbly, Scotch and Haggis. Mr. T. Hancox acted as compère and introduced the artistes with his usual genial manner. Mr. George Freeman led the community singing and accompanied the programme, which lasted till well after 2 a.m., with his usual skill and precision.

### Croydon First Nighters' Association.

Under the auspices of the Croydon and District First Nighters' Association, a grand cabaret and dance is to be given at the Greyhound Theatre, Croydon, on Thursday, January 16th. Dancing will commence at 8 p.m., and will continue until 2 a.m., while the cabaret will take place at midnight. Two dance bands have been engaged, and there will be a non-stop programme—carnival novelties in profusion and exhibition dances and prizes are amongst the attractions.

The cabaret is being produced by Mr. Fred Tripp, and the orchestra will be under the direction of Mr. Len Trevor. Both of these gentlemen are actively concerned with the pantomime "Cinderella," which is having such a successful run at the Croydon Grand Theatre. The principal artistes in the pantomime have also consented to appear. The proceeds are to be given to the Variety Artistes' Benevolent Fund, and the organisers are hoping for a goodly attendance. Tickets, 2s. 6d. to members of the Association and 4s. 6d to non-members, may be had of Mr. R. Gale, 145, High-street, Croydon; Mr. C. E. Gibbs, Grand Theatre, Croydon; Mr. J. H. Mercer, Greyhound Hotel, Croydon.

# Theatrical Gossip

**"Point Counterpoint."**

Mr. Leon M. Lion is now rehearsing Mr. Campbell Dixon's dramatic version of Mr. Aldous Huxley's long novel, "Point Counterpoint," and the production will follow "Charley's Aunt," at Daly's Theatre, about the end of this month.

**The Everyman Theatre.**

This (Wednesday) evening a new play called "Illusion," which is an adaptation by Ernest Boyd from the French of "L'Invitation Au Voyage," by Jean-Jacques Bernard, will be put on at the Everyman. Monsieur Bernard, who is one of the best known and most popular of the younger French dramatists, is the author of "Martine," which was recently done at the Gate Theatre. The cast will include Josephine Wilson, Douglas Burbidge, Gabrielle Casartelli, W. V. Garrod, Harold Reece and Graveley Edwards. The play will be produced by Malcolm Morley. In the future programme of the Everyman Theatre Guild is "The Forest," by Ostrovsky, the author of "Storm." A special translation is being prepared.

**Shaw Season at the Court.**

Mr. Charles Macdona has received many requests for a revival in its entirety of "Man and Superman" (including the remarkable "Don Juan in Hell" scene), in which Mr. Esme Percy made such a success during Mr. Macdona's previous London seasons, and it is hoped that this may be performed later. This, however, is impossible at present, as Mr. Percy is busily engaged with preparations for his forthcoming appearance as Hamlet.

**Marie Ney's New Part.**

An interesting change in the cast of "Murder on the Second Floor" was made at the Lyric on Saturday, when Marie Ney took up the part formerly played by Nora Swinburne, who is forced to leave to keep an engagement in America with her husband, Francis Lister. Marie Ney has just made a notable success in Frank Vosper's other play, "People Like Us." "Murder on the Second Floor" will reach its 200th performance at the Lyric on Friday.

**A New Frankenstein Play.**

At the Little Theatre, on Feb. 10th, Mr. Hamilton Deane will produce "Frankenstein," founded on the novel by Mary Wollstonecroft Shelley, the wife of the poet, and adapted for the stage by Peggy Webling, the novelist.

It is interesting to recall that "Frankenstein" was published as a story in 1818, and in 1823 a play called "Presumption; or The Fate of Frankenstein" was put on at the Lyceum, and revived at Covent Garden during the following year. Then, in 1826, a play called "Frankenstein: or The Man and the Monster," founded partly on Mary Wollstonecroft Shelley's story and partly on a French story, was produced at the Coburg Theatre, revived at the Lyceum in 1839 and at Sadlers Wells in 1843. There have also been burlesques founded on the play, one of which was presented at the Gaiety Theatre in 1887.

**Community Drama School.**

The Drama League Council has engaged the R.A.D.A. Theatre for the Easter School of Community Drama, which will begin on the 19th and end on the 30th of April. Norman Page will probably direct rehearsals, and Miss Fogerty will repeat the classes in diction which she gave last year. There will, in addition, be demonstrations in "Thrift for Wardrobe-mistress and Property-master," by Mrs. Cookson. The fee for the whole period will be 35s. to the general public, 32s. to Drama League and affiliated society members, and week-end, morning and evening courses and single sessions may be paid for pro-rata. A prospectus can be obtained from Miss Margaret Macnamara, at the British Drama League.

**Congratulations!**

An engagement is announced between Mr. John Randall, the manager of the Royalty Theatre, and Miss Lilian Russell, who is understudying Miss Eve Gray, the principal girl at Drury Lane.

**"The Mannoch Family."**

The R.A.D.A. Players will present "The Mannoch Family," by Murray McClymont, on Sunday, January 19th, at 8 p.m., at the R.A.D.A. Theatre, Malet-street. The cast includes Norah Balfour, Margaretta Scott, Barbara Wilcox, Osmund Willson, Clive Morton. Mr. Norman Page is the producer. "The Mannoch Family" was first produced at the Birmingham Repertory Theatre in February, 1927, but this is the first performance in London.

**National Theatre Meeting.**

The British Drama League is arranging a public meeting in support of the National Theatre scheme to take place on January 31st at the Kingsway Hall. Further particulars of the meeting, at which G. B. Shaw and Mrs. Philip Snowden are to speak, will be announced later. Tickets for seats can be obtained at the offices of the League, 8, Adelphi-terrace, W.C.2.

**Regent Theatre Revue.**

The second edition of "This And That," at the Regent Theatre, last Saturday, brought several changes, among them being: Harry Brunning's new songs, the Victoria Palace Girls' fresh dances, and Jacqueline's altered programme at the piano. This young lady, by the way, will be seen in Marion Lorne's part in "77, Park Lane," when, later on, that popular success is given at the Regent Theatre.

**"Follow Through's" First Century.**

"Follow Through," the golfing musical comedy, which opened London's largest playhouse, the Dominion Theatre, in Tottenham Court-road, reached its 100th performance on Thursday. In addition to Leslie Henson this piece has three leading ladies, Ada May, Ivy Tresmand and Elsie Randolph.

**Quadruple Bill at Players' Theatre.**

Four one-act plays, all of which have been seen in London before, will be put on at the Players' Theatre, on Friday. They are "The Bear" and "A Swan Song," both by Tchehov; "Trifles," by Susan Glaspell, and Pirandello's "The Man With a Flower in His Mouth." The producer will be John Fernald, and the casts comprise Joan Clement Scott, Sylvia Carlisle, Rodney Millington and Roy Graham.

**Comedy Theatre.**

On the conclusion of the Christmas revival of "The Ghost Train," Mr. Archibald Nettlefold will present at the Comedy a play by "Sapper," author of "Bulldog Drummond." The full cast has not yet been chosen, but two of the principals will be Beatrix Thomson and Ian Hunter. The production will be in the hands of Mr. Reginald Bach.

**Zena Dare as First Mrs. Fraser.**

It is close upon four years ago since Barry O'Brien brought Zena Dare back to the stage in "The Last of Mrs. Cheyney." Now he and Alban B. Limpus are sending Miss Dare on an extended tour covering the whole of the large provincial cities in St. John Ervine's "The First Mrs. Fraser." The tour opens at Southampton on Monday. With Miss Dare are George Tully in Henry Ainley's part and Eileen Peel in that formerly played by Ursula Jeans.

**"The Double Man."**

At the Opera House, Blackpool, on January 27th, Mr. Beresford Gregory will present "The Double Man," a romantic play in three acts by Val Gielgud and Eric Maschwitz, one scene of which is the basement of a chop-suey restaurant in Limehouse. The leading parts will be played by Olive Sloane and Randolph McLeod, and the cast also includes George O. Edwards, Malcolm Tearle, G. H. Asquin, J. S. Carre, Beresford Gregory, Edgar T. Hayes, Eric Wetherell, Winifred Griffiths, Ronald Light, Pam Harris, Frieda Hearn, Arthur Hamilton and Brian Desmonde. The play will be produced by Randolph McLeod, supervised by Dennis Neilson-Terry.

**Laddie Cliff's Arrangements.**

The last performance of "Love Lies" will be given at the Gaiety Theatre on Saturday evening, January 18th. Immediately afterwards the entire production and cast will go on a short tour playing a week each at Golders Green, Streatham Hill and Lewisham. Subsequently the company will visit Liverpool, Edinburgh, Glasgow, Manchester and Birmingham. Replacing "Love Lies" at the Gaiety will be Laddie Cliff's new production, "Darling I Love You," which will be presented on Wednesday evening, January 22nd. This new musical comedy has been successfully "tried out," and is at present the holiday attraction at the Lyceum Theatre, Edinburgh, where it is playing a four-weeks' season. Included in the cast are George Clarke and Vera Lennox.

**Personalities of "Virginia."**

Three interesting personalities are appearing in the "Virginia" Company now doing the Moss' Empires tour. Miss Helen Cooney, who is winning golden opinions with her playing of the vivacious namepart, has to be something of a quick-change artist behind the scenes as well as a dainty and dashing entertainer on the stage. Born in Manchester, she obtained her liking for the stage from lessons in elocution, dancing and deportment. She is an expert exponent of the Lancashire dialect without detracting from the excellent quality of her French. Her own description of herself is "a fresh air fiend." She is an all-round athlete and is fond of motoring, and quite enjoys being the victim of a motor crash every night on the stage.

Harry Ray, who is a great "funny man" was a "villain" at the age of eighteen when he made his first appearance in a melodrama of the full-blooded type and received the princely salary of 22/6 a week. Harry told me an amusing story the other day of those early experiences, writes our Hull correspondent. "In the first act," he said, "I threw the heroine over the cliffs, in the second act I gave her poison, and in the third attempted to strangle her. When the fourth act came I had to murmur to her, 'Why do you fear me, little one?'"

Mr. Mark Stone acquired a big name for himself during the two consecutive years he played at the London Palladium with his Yorkshire stories, and this week he has been making Yorkshire audiences roar with them. Evidently they are of the genuine type which cannot be said of every Yorkshire comedian's alleged jokes.

**Twelfth Night at Drury Lane.**

The cutting of the Baddeley Cake on Twelfth Night—that historic ceremony inseparably associated with Drury Lane Theatre—was performed by Mr. C. M. Lowne, on Monday evening, in the Grand Saloon, immediately after the performance of "The Sleeping Beauty." Originally a cook to Samuel Foote, the dramatist and actor, Robert Baddeley became an actor, and was engaged at Drury Lane Theatre in 1763. He was the original Moses in "The School for Scandal." Baddeley left the revenue of his house in Surrey for the support of an asylum for decayed actors, and "One hundred pounds three per cent. consolidated Bank annuities which produce three pounds per annum to purchase a twelfth cake, wine and punch which the ladies and gentlemen of Drury Lane theatre are requested to partake of every twelfth night."

**British Star Broadcasts to America.**

A night or two ago, Mr. Stanley Lupino broadcast to America New Year wishes to a vast number of listeners-in (about thirty million people) on the other side of the Atlantic. At about 3.30 in the morning he spoke through his telephone in his house at Streatham to America. His conversation was picked up on the other side through a very sensitive microphone and relayed to every paramount theatre in America and also through the general systems to New York, Chicago and Los Angeles.

**Associated Talking Pictures, Ltd.**

An extraordinary general meeting of shareholders of Associated Talking Pictures, Limited, will be held to-morrow (Thursday) at 5.30 o'clock at the Vaudeville Theatre to receive a statement from the Chairman relative to the Company's prospects. All shareholders in the company are urged to attend.

**Leicester Manager's Gift.**

A generous act and one that is much appreciated is the new year gift of one hundred guineas that Mr. Joe Lawrence, well known in the profession, has made to the Leicester Royal Infirmary. He has made his contribution as an appreciation of the work the institution is doing. He feels that motorists are not doing enough for the institutions that are at the beck and call of everyone, and he hopes that he has shown them the way in which they can best demonstrate their appreciation. Mr. Lawrence was manager at the Leicester Pavilion for many years until he decided to retire some time ago.

## "THE HUMOURS OF THE COURT."

**AT THE ARTS THEATRE.**

A Comedy in Three Acts, by Robert Bridges, presented by Past and Present members of the O.U.D.S. at the Arts Theatre Club on Sunday, January 5, and Tuesday afternoon, January 7.

Frederick ..... Robert Speaight
Richard ..... Robert Harris
Tristram ..... Richard Goolden
Diana ..... Edith Evans
Laura ..... Alison Leggatt
Sir Gregory ..... Graveley Edwards
St. Nicholas ..... George Howe
A Singer ..... G. Dunn
Flora ..... Elsa Palmer
Dorothy ..... Cicely Paget Bowman
Marcela ..... Joan Brierley
Rose ..... Dawn Gold
Producer ... Brewster Morgan

The O.U.D.S. has rendered a service by the production of the Poet Laureate's early play, "Humours of the Court," which was given at the Arts Theatre on Sunday night, by past and present members of the Society. It is a dramatic essay in the Elizabethan manner and the plot, based on one of those typical stories of the fifteenth and sixteenth centuries, was used by two of the Spanish dramatists of the time. Shakespeare probably read it, for throughout the play one is reminded a little of "Love's Labours Lost" (with a lady instead of Ferdinand as the ruler of the Court) and "Twelfth Night."

In "Humours of the Court" there is some felicitous writing, a wealth of graceful phrasing and some excellent humour. The story is apt to ramble and Dr. Bridges has not the inventiveness of the great dramatist who can turn a slight piece of artifice into a well-built, finely-gabled Palace of Fantasy. Except for the clown, Tristram, the characterisation lacks breadth and colour. Shakespeare took the puppets of an artificial tale and gave them life and reality, but Frederick and Richard, and even the Countess herself—whose prototype is Olivia—are only pawns in the agreeable game. Miss Edith Evans gave sparkle to the verbal felicities of the Countess of Belflor, who sighed for her secretary, Frederick, and instituted an enquiry—after the manner of the Courts of the Troubadours—into the pains of love. Miss Evans has style. She moves like a great lady and the convention takes on romance and colour when she is on the stage. Frederick, who is in love with the Countess's adopted sister, Laura, and Richard, the disguised Duke of Milan, come as a suitor for the Countess's hand, are less well played by Mr. Robert Speaight and Mr. Robert Harris. Both are good actors, but artificial comedy, with its broad gestures and wide flourishes of speech and action, are not their line. Mr. Harris, however, revealed unsuspected talent as a singer, for he rendered one of Dr. Bridges' songs charmingly.

Mr. Brewster Morgan, the Rhodes Scholar, who is this year's President of the O.U.D.S., succeeded in getting speed into the production, and the play moved well in its conventionalised setting. After Miss Evans, the best acting came from Mr. Richard Goolden, as the inquisitive and pertinent servant, Tristram, who was in everybody's pay. It was a dry and humorous performance, and Mr. Goolden is to be congratulated on his easy way of dropping confidential "asides" to the audience. Miss Alison Leggatt, if a trifle modern in manner, gave spirited support as Laura, whose love-affair with Frederick was the cause of most of the bother, and Mr. George Howe lightly touched in the part of the "windy-reeded" poet, St. Nicholas. Mr. Graveley Edwards was solemn as the deaf Major-domo, Sir Gregory, and Miss Elsa Palmer had quick gaiety as Diana's maid.

G.W.B.

## THE DRAMA LIVES.

Playwrights and managers are glum.
Each year the rate of profit falls.
Butt is contented with a crumb,
And even Rea looks out for squalls.
Film-magnates in their marble halls
Find counting cash a dreadful strain.
Fast to its grave the Drama crawls. . .
Sir Gerald walks the plank again.

However Basil beats the drum,
Whatever profit's made by Walls,
Though Playfair lords it in a slum,
And Harwood sometimes packs his stalls,
Though Evelyn the world enthrals
From Sandy Hook to Drury Lane,
Hark how the Drama caterwauls!
Sir Gerald walks the plank again.

Nay, nay! Let Cochran bite his thumb,
While Schenck's design the stage appals,
And he who rules the roost in Brum
Chooses the Abbey or St. Paul's!
Let losers seek the Three Brass Balls
For cash to build a Keep in Spain!
"Beginners, please!"—the call-boy calls.
Sir Gerald walks the plank again.

Prince, till we go to Kingdom Come,
Where even backers can't complain,
The Drama's voice shall *not* be dumb.
Sir Gerald walks the plank again.

W. R. T.

## BIRTHDAYS OF THE WEEK.

**Many Happy Returns To**

Chas. M. Daly—Jan. 9.
Leonard Mortimer—Jan. 9.
Jessie Bond—Jan. 10.
Haidee Wright—Jan. 13.
Grace Lane—Jan. 13.
Dolly Harmer—Jan. 14.
Robert Loraine—Jan. 14.

## "THE CHOKER."

**AT THE "Q" THEATRE.**

Detective Play, in Three Acts, by Charles Morrell, produced at the "Q" Theatre, Kew Bridge, on Monday, January 6, 1930.

Porritt ..... Peggi Jarvis
Pearl ..... Sheila Barry
Mrs. Thurston ..... Anita Russell
Geoffrey Featherstone ... Eric Copley
Inspector Leyton ..... Geo. H. Asquin
Stymie ..... Lawrence Anderson
Inspector Halston ... Clarence Bigge
Clara ..... Kathleen Kilfoyle
Stevens ..... Chas. S. Poulton
Dr. Williams ..... Stuart Chedburn
P.c. Barber ..... John Boddington
"The Choker" ..... Guy P. Ellis
"The Ghost" ..... Lenton Murray
Producers ..... Ethel Whitty and the Author.

This play was originally produced some time ago at the Little Theatre, under the title of "Mother o' Pearl," and was then fully noticed in these columns. Various suggestions for the work's improvement which were then made have been adopted by the author, and the result is an extremely intriguing mystery play, which has a well-sustained interest and a surprising denouement. As the play proceeds, the identities of "The Choker" and "The Duchess," two mysterious rival master criminals, are disclosed, but nobody can be prepared for the ingenious solution of the murder of "Dr. Strangeways," the crime which so much exercises the official minds during the play's course.

The play has been excellently reproduced and is as capitally acted. Among the ladies, premier honours are shared by Miss Sheila Barry, a pleasantly natural *ingénue*, and Miss Kathleen Kilfoyle, who gives arresting utterance to the anguish of the barmaid who finds her sweetheart accused of murder. Among the men it is a pleasure to record another success for that clever actor Mr. Eric Copley (as a supposed "silly ass" who is allowed a surprising amount of licence by the Scotland Yard detectives), whilst some very convincing portrayals also emanate from Mr. George H. Asquin and Mr. Clarence Bigge as the two principal sleuths, from Mr. Lawrence Anderson as a tremulous criminal, and from Mr. Guy P. Ellis in the title rôle. As for Mr. Lenton Murray, his task (for reasons which it would not be fair to disclose to intending visitors to the "Q" Theatre) is the most difficult of all—but he rises splendidly to the occasion.

## "JUNO AND THE PAYCOCK."

**A GREAT BRITISH TALKIE.**

Those who rant loudly at the "talkies," because of the American twang which their ears are so often called upon to suffer, will soon be able to see and hear a film in which there are Irish actors and actresses playing in a graphic story of Irish life and speaking with an Irish brogue. "Juno and the Paycock" (shown privately at the Regal on December 30) is adapted by Alfred Hitchcock from Sean O'Casey's famous play of that name depicting Dublin at the time of "the trouble." This excellent British International picture, produced entirely at Elstree, shows us Ireland in reality and not Ireland as seen through Hollywood spectacles—for which many thanks.

In many respects this is a really great "talkie." Mr. Hitchcock has handled the story well. One small point which deserves praise is the excellent way in which the director has dealt with the "noises off." (The rattle of the machine guns, for example, is most impressive). Then again the cast—which contains several who appeared in the stage production—is responsible for some fine acting. Finally, Mr. Cox's photography is very good.

Sean O'Casey's play is both comedy and tragedy. The figures in this story of a Dublin slum tenement move in a setting of inevitable tragedy. "Juno" is Mrs. Boyle, a hard-working staunch Irishwoman, the backbone of the Boyle family, blessed with a worthless idler of a husband whom she supports. This is the "Paycock"—"gallivanting about all day like a paycock," says Mrs. Boyle—called "Captain" by his associates because of some dim and doubtful connection with the sea. They have two children: Mary, an attractive and rather "superior" girl, and Johnny, crippled in the Easter rising. Mary has two admirers: Jerry Devine, a young working man, and Charles Bentham, a solicitor, who is to be the cause of much trouble to the family. There are also two neighbours of the Boyles who appear frequently, Maisie Madigan, a real Irish gossip, and Joxer Daly, the Captain's "butty." Bentham tells Boyle that he has been left a legacy, whereupon the Boyle family pledge their credit on all sides and celebrate. No one is more relieved than the "Captain," who, despite the "pains in his legs," was on the point of being forced into a job by his wife. But the Boyle family is now on the brink of tragedy. Bentham disappears, having seduced Mary, and as for the legacy—"the will's a washout, the boys that afther doin' it to Mary done it to me as well." Boyle and his crony go off to get drunk on a few shillings he has found in an old suit, workmen come to remove the furniture, and two gunmen appear, who drag Johnny away to exact vengeance for his betrayal of a comrade. Then and then only is Juno's cup of sorrow full. She resolves to leave Boyle and the tenement and go away with her daughter.

The performance given by Sara Allgood as Juno is one of the finest, if not the finest, ever given in a talking picture. Her portrayal of the brave, though broken-hearted, mother was brilliant. Edward Chapman made an excellent good-for-nothing swaggering "Captain" Boyle, but he was a little difficult to hear at times. Possibly it was the effect of the brogue. The other members of the cast all gave wonderful support with really good acting. Kathleen O'Regan made a beautiful and pathetic Mary, and Sidney Morgan could not have been better as Joxer Daly.

That this production is a great triumph for Elstree—Hollywood for obvious reasons would have made a frightful mess of it—is undoubted, but whether it will also be a box-office success remains to be seen. There never was a picture which deserved it more, for "Juno and the Paycock" is surely a work of art.

## THE THEATRE ON BROADWAY.

**OPENINGS AND CLOSINGS.**

The pre-Christmas slump on Broadway was more than usually pronounced this year. The speculators had difficulty in disposing of tickets for such strong shows as "Strictly Dishonourable," "It's a Wise Child," and "Sweet Adeline." Managers are undaunted, however, and a host of new productions come in after Christmas, the pace growing faster up to the second week in January.

**A Milne Novelty.**

Of the plays which were put on when the slump was worst, A. A. Milne's "Michael and Mary," at the Charles Hopkins' Theatre, is the one which looks like attracting the most support. It is superbly acted by a good all-round cast, who succeed in keeping its sentimentality under control. The featured players are Edith Barrett as "Mary," Henry Hull as "Michael," and Harry Beresford as a London policeman. Another English offering is G. K. Chesterton's "Magic," produced at the Ganscvoort on December 16th by Randolph Somerville. "Red Rust," presented by the Theatre Guild Studio, the junior branch of the Guild organisation, at the Martin Beck on the following evening, is, of course, the play dealing with Soviet Russia which was seen in London last Spring. It is hailed here as an interesting experiment. Other recent openings have been "Inspector Kennedy" at the Bijou, which failed to make much impression, "The Playboy of the Western World" at the Irish Theatre, "Meteor," with Lynn Fontanne and Alfred Lunt, produced at the Guild Theatre, a revival of the Bulwer Lytton play, "Richelieu," starring Walter Hampden, "The First Mrs. Fraser," with Grace George, Lawrence Grossmith and A. E. Matthews, at the Playhouse, and Bayard Veiller's new play, "Damn Your Honour," which Vincent Youmans presented at the Cosmopolitan on December 30th. "Wake Up and Dream" had its American première at the Selwyn on the same night. New home-made musicals are "Top Speed" at Chanin's 46th Street Theatre, and "Wolf, Wolf," at the Royale. "Follow Thru" closed on December 21st after a run of four hundred performances.

**Seventy Shows Planned.**

During the past season over a hundred plays have opened and closed. Seventy new shows are planned for the future. Al Woods will present shortly a new play, "Recapture," by Preston Sturges, the author of "Strictly Dishonourable"; also "The Iron Window," by Harry Hervey. It is whispered that S. N. Behrman may be called in to provide a stage version of the English novel, "The Oldest Profession." A new producing organisation, Macgowan and Reed will produce "When Hell Froze," a dramatisation by Wilbur Steele and Norma Mitchell of one of the former's short stories on January 13th. The same firm are responsible for "Children of Darkness." The new Florenz Ziegfeld musical show, "Simple Simon," is due to open in Boston on January 20th. Guy Bolton and Ed. Wynn (who is to be featured in the production) have written the book and the music and lyrics are by Lorenz Hart and Richard Rodgers; Broadway's longest running play is "Street Scene," which has scored 424 performances; it is followed next by two English plays.: "Journey's End" with 316, and "Bird In Hand" with 304. "Many Waters," another English offering, has passed its hundredth performance, and "Berkeley Square" and "Candle Light," are other importations which are doing well. "Bitter-Sweet" shares with "Sweet Adeline" the honour of being the musical hit of the season. "Repo" folded recently at the Masque Theatre, after a successful run.

**A Screen Experiment.**

The exodus to California continues, Jerome Kern, one of America's most popular and prolific composers, and Otto Harbach, the writer of innumerable successful musical plays, will leave for the coast in the Spring, when their present contracts with theatrical producers are complete. They will work for two years for First National Pictures, who are placing a special studio at their disposal. They will be given a free hand to evolve a new type of musical screen show, as distinct from the present type of musical play which is transplanted from the stage to the screen.

**Hull Repertory Theatre.**

The Hull Repertory Company has made a success of the presentation of "Ambrose Applejohn's Adventure" as a Christmas and New Year play, and will this day have been drawing full houses at evening and matinée performances for a fortnight. Miss Edith Sharpe, the principal lady, who has left the company after three years, is greatly missed, but her place has been taken by Miss Mary Marvin, who has recently completed a tour with Mr. Gerald Ames, and who attracted the attention of Mr. Arthur Whatmore, the producing director of the Hull Repertory Company at the Grand Theatre, Hull. Miss Marvin is partnering Mr. Whatmore as "Poppy," the sprightly cousin of Ambrose.

The return of Mr. Frederick Piper and Miss Eve Jeaffreson to the Hull Repertory Theatre recalls a happy romance of the early days of the movement in Hull. These two talented artistes met at the Hull Repertory Theatre, and were married after a rehearsal one morning and appeared on the stage the same night. They are being given a great reception at every performance in the parts of Borovfskey and his crooked accomplice.

The theatre, enlarged and altered during the Summer has now been redecorated in an artistic scheme of black, red and green, with a silver proscenium arch, and fitted with fading lights.

**Drama League Club Room.**

The Drama League Club Room at 8, Adelphi-terrace, is now open every day in the week, except Sunday, from 10.30 a.m. to 7 p.m. Light luncheons are served as well as teas, and refreshments are obtainable throughout the day. These new amenities considerably add to the attractiveness of the Club Room. As before, the subscription remains at 10/6 annually to members of the League and to members of affiliated societies. Existing country members will still be asked to subscribe only 5s. annually, but no further members can be accepted on this basis.

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# NEXT WEEK'S CALLS.

## MONDAY, JANUARY 13, 1930.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

## BILL MATTER FOR FEB. 3, 1930, NOW DUE.

**ADAMS' AGENCY DIRECTION.**

GRANTHAM THEATRE ROYAL.—"Pacific Love" Co.
HULL ALEXANDRA.—"The Coast Train."
WOKING GRAND.—Amateur Operatic Society.

**BERNSTEIN THEATRES, LTD.**

EAST HAM KINEMA (reh. 12.30).—Mon., Charlie Higgins and Co., Francini Olkons, and company as booked. Thurs., Fisher and Ariani, Hind Sisters and Revel, and company as booked.
WEST HAM KINEMA (reh. 12.30).—Mon., Jean Kennedy and Sid Coppin, Fisher and Ariani, Hind Sisters and Revel. Thurs., Barry Ono, Loch and Lomond with Eve, Charlie Higgins and Co.

**BOSTOCK TOUR.**

BLANTYRE PICTURE HOUSE (reh. 5.30).—Mon., Dale and Warner. Thurs., Dolly Robson.
COLCHESTER PLAYHOUSE (reh. 11.30).—Harry Dubourg presents "Show a Leg."
HAMILTON HIPPODROME (reh. 1).—Tommy Lorne and Elkan Simons present "Larks."
IPSWICH HIPPODROME (reh. 11.30).—Baldrick and Williams present "Little Red Riding Hood" Pantomime.
NORWICH HIPPODROME (reh. 2).—W. Z. Productions present "Dreams of Delight."
PAISLEY THEATRE (reh. 12).—Peter Hart presents "The Talkies" Entertainers.
PAISLEY RINK PALACE (reh. Mon. 12).—Mon., The Texans, Lena Collins and Partner, Dolly Robson. (Reh. Thurs. 6.15).—Thurs., Gipsy Entertainers, Alec Shaw, Piquo.

**BROADHEAD CIRCUIT.**

ASHTON - UNDER - LYNE EMPIRE HIPPODROME.—Will Parkin presents "Mother Goose" Pantomime.
ASHTON - UNDER - LYNE PAVILION THEATRE.—Mon., Tues., Wed., Dennis Duo; Variety; Pictures. Thurs., Fri., Sat., Clown Griff and Son; Variety; Pictures.
BURY HIPPODROME.—James Hart Players present "Ignorance."
ECCLES CROWN THEATRE.—Johnson and Rickard present "Robinson Crusoe" Pantomime.
LIVERPOOL PAVILION THEATRE.—Bert Loman presents "Red Riding Hood" Pantomime.
MANCHESTER HULME HIPPODROME.—Kimberley and Fortescue present "Robinson Crusoe" Pantomime.
MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Clown Griff and Son, Hart, Pender and Hart; Pictures. Thurs., Fri., Sat., Dennis Duo; Variety; Pictures.
MANCHESTER METROPOLE THEATRE.—Teddy Worth presents "Aladdin" Pantomime.
MANCHESTER KING'S THEATRE.—Sid Dooley presents "Babes in the Wood" Pantomime.
MANCHESTER OSBORNE THEATRE.—Robson and Paling present "Goldilocks and the three Bears."
MANCHESTER EMPRESS THEATRE.—Pictures.
MANCHESTER QUEEN'S PARK HIPPODROME.—Kimberley and Fortescue present "Jack and Jill" Pantomime.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON ROYAL HIPPODROME.—Mrs. F. G. Kimberley presents "Dick Whittington" Pantomime.
PRESTON KING'S PALACE THEATRE.—Mon., Tues., Wed., Five Bombays; Pictures. Thurs., Fri., Sat., Hart, Pender and Hart; Pictures.
SALFORD ROYAL HIPPODROME.—Will Parkin presents "Forty Thieves" Pantomime.

**COLLINS AND GLADWIN TOUR.**

DEVONPORT ALHAMBRA THEATRE.—Company as booked.
NORWICH THEATRE ROYAL.—"The Flying Squad."
SWINDON EMPIRE THEATRE.—"So This Is Love."
WINDSOR THEATRE ROYAL.—"The Russian Ballet."

**In conjunction with and under the direction of J. Gladwin.**

ALDERSHOT HIPPODROME.—"Clowns in Clover."
KINGSTON EMPIRE THEATRE.—"77, Park Lane."

**FRED. COLLINS' VARIETY AGENCY, LTD., DIRECTION.**

ABERDEEN TIVOLI THEATRE (reh. 1).—Dave Davis' Swanee Minstrels, Wright and Marion, Alec Foster, Les Golfus, Three Odellys, The Crastonians.
EDINBURGH THEATRE ROYAL (reh. 12).—A. W. Baskcomb and Co., Olson's Sea Lions, Three Happy Boys, Bruce Macloud, Donald Stuart, Hinsle, and company as booked.
GLASGOW METROPOLE (reh. 12).—Fred Collins' Productions, Ltd., present "Robinson Crusoe" Pantomime, cast including Kingley Lark, Ellis Griffen, Lester and Wood, Bert Denver, Ellis Drake, etc.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Ruby Kimberley's "Aladdin" Pantomime, cast including Fred Morgan, Millie Jilson, etc.

**GAUMONT-BRITISH PICTURE CORPORATION, LTD., PROVINCIAL CINEMATOGRAPH THEATRES, LTD., & ASSOCIATED COMPANIES.**

BIRKENHEAD PARK (reh. 12).—Mon., Steve Bartle. Thurs., Welsby and Beith.
BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., The Eriskies. Thurs., Rondo.
BOOTLE STRAND (reh. 4.30).—Mon., Rondo. Thurs., Steve Bartle.
BYKER GRAND THEATRE (reh. 1).—Week, Company as booked.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., The Kenna Bros., Bert Terrell, Loch and Lomond with Eve. Thurs., The Geddes Bros., Dale and Clifford, The Marshmallow Cabaret.
CROUCH END HIPPODROME (reh. 11).—Mon., Oliver Hardwicke and Partner. Thurs., Edgar Benyon.
DUDLEY EMPIRE (reh. 11).—Mon., Val Vett. Thurs., Bright and Denver.
HOLLOWAY EMPIRE (reh. 11).—Mon., Edgar Benyon. Thurs., Jean Kennedy and Sid Coppin.
HOXTON BRITANNIA (reh. 1).—Mon., Barry Ono, Sid Royce and Partner. Thurs., Frank Maura, Marie and Edith.
ISLINGTON BLUE HALL (reh. 12).—Mon., Geddes Bros. Thurs., Bert Terrell.
LIVERPOOL RIVOLI (reh. 12).—Mon., Welsby and Beith. Thurs., Wit and Worth.
LUTON PALACE THEATRE (reh. 11).—Week, Morris and Cowley, Hayden Herbert Four, Les Charliers.
NORTH SHIELDS BOROUGH THEATRE (reh. 1).—Mon., The Four Bull's Eyes. Thurs., Company as booked.
NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., Rosalind Chard, Fred Masters, Ash and Brogan. Thurs., George Crowther, Kayne and Kerval, Texan and Cliffe.
REDDITCH PUBLIC HALL (reh. 11).—Mon., Bright and Denver. Thurs., Val Vett.
ROTHERHITHE LION KINEMA (reh. 1).—Mon., Marie and Edith. Thurs., Sid Royce and Partner.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, The June Dancers.
STOKE HIPPODROME (reh. 12).—Mon., George Crowther, Kayne and Kerval, Texan and Cliffe. Thurs., Rosalind Chard Fred Masters, Ash and Brogan.
STRATFORD BROADWAY CINEMA (reh. 11).—Week, Jaap Van Laren and Wilhelmina, The Kiddies' Cabaret.
WALLSEND BOROUGH THEATRE (reh. 12).—Mon., Regal and Raye. Thurs., Four Brilliants.
WHITLEY BAY EMPIRE (reh. 3).—Mon., Four Brilliants. Thurs., Farrow and Fiske.

**HOWARD AND WYNDHAM, LTD.**

EDINBURGH KING'S.—Wylie Tate Pantomime, "Queen of Hearts."
EDINBURGH LYCEUM (reh. 11).—Laddie Cliff presents "Darling, I Love You."
GLASGOW KING'S (reh. 11).—Julian Wylie presents "Here Comes the Bride."
GLASGOW ROYAL.—Howard and Wyndham's "Sleeping Beauty" Pantomime.
LIVERPOOL COURT (reh. 11).—Daniel Mayer Co. presents "La Vie Parisienne."
NEWCASTLE ROYAL (reh. 11).—Macdonald and Young's Company, "Love Lies."

**LONDON SYNDICATE HALLS.**

(*See page* 13.)

**THE MACNAGHTEN CIRCUIT.**

BLACKBURN.—Hough and Clayton present "Barbed Wire."
BRADFORD.—Hurley Prods. present "Sonny Boy."
BURNLEY.—J. B. Taylor presents "Un Vent de Folie."
CARLISLE.—Ernest King presents "Round the World."
HALIFAX.—Arthur White presents "Pontcon."
HUDDERSFIELD.—Bert Loman presents "Babes in the Wood."
SOUTHAMPTON.—Company as booked.
WARRINGTON.—Jack Hana presents "Fun Showers."
(Rehearsals at all Halls at 12 o'clock).

**MOSS' EMPIRES, LTD.**

ABERDEEN H.M. (reh. 11) (Low Pitch).—"Plunder."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Lily Morris, Gaston, Jimmie Ferguson, Peel and Curtis, Phil and Phlora, Miss Ida and her Gymnasts, Gazeka, Philip Ward.
BIRMINGHAM GRAND (reh. 1) (Low Pitch).—"August, 1914." Cast includes Billy Percy.
BIRMINGHAM THEATRE ROYAL (reh. 11).—The Wylie-Tate Pantomime "Goldilocks and the Three Bears." Cast includes Elsie Prince, Betty Jumel, Harry Angers, Jack Morrison. (Fourth week). Production "Mr. Cinders."
BLACKPOOL GRAND THEATRE.—Theatre Closed.
BLACKPOOL OPERA HOUSE (reh. 11).—"Almost a Honeymoon."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (Second week). (A. Company).
CARDIFF EMPIRE (reh. 1) (Low Pitch).—"The Co-optimists."
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Silver Wings." Cast includes Harry Welchman, Emma Haig, Leslie Sarony, John Kirby, and Desiree Ellinger. (Fourth week).
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim, by arrangement with Russell Janney, presents "The Vagabond King."
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"The New Moon." (Sixth week).
GLASGOW EMPIRE (reh. 11) (Low Pitch).—Nervo and Knox, Beryl Beresford, Arthur Pond, Eddie Gray, Eight Rodney Hudson Girls, Chester Tunis and Company.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Archie Pitt presents "The Show's the Thing."
HULL PALACE (reh. 1) (Low Pitch).—"A Cup of Kindness." Cast includes Leonard Thompson.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Tom Arnold presents "All Fit." Cast includes Nellie Wallace.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Francis Laidler's Pantomime "Mother Goose." (Fourth week).
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—The Wylie-Tate Pantomime "Aladdin." Cast includes Ella Retford, Archie Glen, Tom D. Newell. (Fourth week).
LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires, Ltd., J. C. Williamson, Ltd., present Julian Wylie's MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Wylie-Tate Pantomime "Robinson Crusoe." Cast includes Dorothy Ward and Shaun Glenville. (Fourth week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Herbert Clayton and Jack Waller present "Hold Everything." Cast includes Cora Goffin and Arthur Riscoe. (Fourth week).
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Maurice Cowan presents "Beau Geste."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—Frank E. Franks presents "The Gipsy Vagabond."
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"Parisian Pleasures." Cast includes Tommy Mostel and Ray Zack.
NOTTINGHAM THEATRE ROYAL (reh. 12).—Francis Laidler's Pantomime "Cinderella." Cast includes Reg Bolton. (Fourth week).
PRESTON EMPIRE (reh. 11).—"Journey's End."
PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—Leon Salberg's Pantomime "Babes in the Wood." Cast includes Ernie Mayne. (Fourth week).
SALFORD PALACE THEATRE (reh. 11).—Company as booked.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—J. C. Williamson, Ltd., present Julian Wylie's Production, "Mr. Cinders."
SOUTHAMPTON EMPIRE (reh. 1).—Macdonald and Young present "The Five O'clock Girl."
SOUTHSEA KING'S THEATRE (reh. 1.30).—"The First Mrs. Fraser." Cast includes Zena Dare and George Tully.
SOUTH SHIELDS EMPIRE (reh. 1).—"Journey's End."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Jack Hylton and his Band, supported by a variety company as booked.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—Alfredo's Band and a "Merry Whirl."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Bert Montague presents "For Goodness Sake." Cast includes Mona Magnet and Joe Young.

(*Continued on page* 4.)


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# WHY THE THEATRE SHOULD OPEN ON SUNDAY

## ADDRESS BY LESLIE HENSON.

(*Continued from front page.*)

the theatre must be hermetically sealed. He could not say if Sunday opening would be successful. They would find that out very quickly, but they should be allowed to find out. He suggested that the managers should choose which night of the week they would close. Monday was bad everywhere; Tuesday and Friday were not much better. Say, for the sake of round figures, they are thirty theatres in Town. He presumed that, if allowed to, they would all choose to open on Sundays. Ten could close on Monday, ten on Tuesday and ten on Friday, so that there would always be twenty open on seven nights of the week, supplying public service to the people.

**Manager and Actor.**

As a manager, he naturally welcomed the idea of a packed house on Sunday as opposed to a half-empty one on Monday. A small farce with one scene and eight characters cost £1,400 to get out, and a big musical show, £3,500; how could they carry on unless given the opportunity to fill the theatre. As an actor, he put his foot right down on seven nights a week. He wouldn't do it for a million pounds. Life was too short, and work was too hard. No! he must have a day off for rest and recreation, but not necessarily Sunday, the most dismal day of the week, when London was just a very little brighter than Leeds, when every golf course was crowded, every tennis court booked, and every road full with cars and chars-a-banc. He would much rather take his rest when every one else was at work. He would also know that if he played on Sunday to big business, his managers stood a chance of making a profit, thereby lengthening the run of the play. Nowadays, unless the theatre was full all the week, off came the play. Sir Gerald du Maurier told him recently that only a few years ago he could carry on a play for months if the weekly receipts averaged £800. That would be red ruin to-day, and the play would be off in a week.

**The Touring Actor.**

As for the touring actor, he would play from Tuesday to Sunday and travel on Monday, when the train service was not a dreary impersonation of modern travel. Oh! those dreadful Sunday theatrical trains. Let those gentlemen of England who sit at home at ease go with him on a fit-up tour and travel on Sunday from Barry Dock to Scunthorpe. You've got to be very young and terribly in love with someone in the company to enjoy it. He was, when he went through it, but he shuddered to think of the aged and the indifferent who went through it every Sunday of the year.

**The Religious Point of View.**

They now arrived at the great snag of the discussion. He presumed that there were there that night members of religious bodies who would attack the resolution from the point of view of religion. That was where he admitted he could not argue. He had his own humble beliefs and his own private religion, which was sincere and true. He was no atheist or agnostic, and he had only respect and reverence for everyone else's beliefs. When he first brought this subject up two or three years ago in an interview printed in "The Era," he was immediately challenged by the Secretary of the Sunday Observance Society to meet his Committee on any platform to discuss it. He replied, and one line of his reply was sent to the Press which entirely misconstrued his answer. His reply was that he was sorry, but he refused to meet anyone on any platform to discuss religion, as religious controversy had caused more bitter hatred, horrors and bloodshed than anything else in the world's history. The great, good humoured, beautiful tolerance of Christ Himself was forgotten in a moment by his supporters, and throughout the ages His Name had been abused and His beautiful teaching forgotten in a welter of blood and cruelty done in His Name. That must be the real Cross He had to bear. Let them that night touch as lightly as they could on that. After, all the greatest supporters of the theatre were Jews, who had the theatre were Jews, who had nothing whatever to do with our Sunday observance. Roman Catholics thought nothing of recreation in any form on the Sabbath. If actors were not allowed to work on Sunday, then let them be fair. No one must work on Sunday. No trams, no trains, no 'buses, no Press, no meals, no service of any kind. One thing or the other. Fair play, ladies and gentlemen, concluded Mr. Henson.

**The Discussion.**

Mr. R. H. Gillespie, opening the subsequent discussion, said, in that big assembly, there was bound to be someone "anti," and he asked them to speak. If anyone else tried to get into that room, Mr. Henson suggested that they adjourn to the Dominion Theatre.

**Mr. Henson "Oozing Wealth."**

Mr. John Stevens said that it was all very well for Mr. Henson "oozing wealth" to advocate Sunday opening. If the theatres opened on Sunday, did he realise that within two years actors would be working seven days a week?

**Mr. W. R. Titterton.**

Mr. W. R. Titterton thought a very strong case had been made out for Sunday opening. He thought Mr. Stevens ignored the Trade Union movement in his remarks about a seven-days week, and referred to the cinema as that sepulchral gloom in which most marriages to-day are begun.

**Mr. Sydney Carroll.**

Mr. Sydney Carroll said, referring to Mr. Henson's speech, that one had to be wary of taking a comedian seriously. Every comedian thought that he could play Hamlet. Here Mr. Henson interposed that he was sure that he could!

**Mr. Lewis Casson.**

Mr. Lewis Casson spoke of actors being servants of the public, and it was their job to open on Sunday if the public wanted it. The theatre should be opened seven days a week, but no employée should be allowed to work more than six days a week.

**Mr. Percy Allen.**

Mr. Percy Allen said that, on the whole, he would like things to remain as they are. There was a value in our serene English Sunday. He thought Mr. Henson had made out his case, however, very well.

**Mr. Walter Payne.**

Mr. Walter Payne said that the old bogey of seven days' work for six days' pay had been brought out again. Did they realise that in the cinema where an artist performed on Sunday, he was paid twice as much as on any other night? The Stage Guild, the Actors' Association and the Variety Artistes' Federation had appointed a committee to discuss the basis on which artistes should work on Sunday. That was a domestic point which managers, actors, artistes, stage-hands and musicians must settle among themselves. It was not for an Act of Parliament. An actors' seven days a week was, after all, very different to industry's forty-eight-hour week. The greater part of the money spent in cinemas open on Sundays went to America, and some of that money should be diverted to the theatres.

**Mr. Alfred Lugg.**

Mr. Alfred Lugg's opinion was that if the case for the opening of theatres on Sundays had been made out because the cinemas opened, then the argument must extend to seven days a week. It was up to managers to make out a case for Sunday opening. The legitimate stage had allowed the music-hall to develop from a spitoon to a palace. Then came the cinema, described as the Cinderella of the entertainment industry, which had progressed from shop to Palladium. Meanwhile, the theatre had remained as it was. The cinema deserved its position because it had moved with the times.

**Mr. Firth Shephard.**

Mr. Firth Shephard thought that a great many people were driven to the cinema because they could not go anywhere else. What was fair for one should be fair for the other.

**Mr. Robert Atkins.**

Mr. Robert Atkins referred to the inability of actors to cling together and demand their rights. He was very much afraid of a seven-day week for six days' salary. Look how the matinées crept in!

**The Reply.**

Mr. R. H. Gillespie, before he called on Mr. Henson to reply, said that he had an open mind on the subject, whilst convinced that Sunday opening was bound to come. He spoke of the way the cinemas were allowed to open on Sunday, and the contributions to charity. Far more people were employed in the Empire that night than would be employed at the London Hippodrome on Monday. There would have to be a certain amount of local option when they got Sunday opening.

Mr. Leslie Henson, replying, said that he was rather egotistical as every point raised in the discussion had been dealt with by him in his opening speech.

When the resolution was put, there were only two present who voted against, Messrs. Lugg and Stevens. We understand there were several members of the Lord's Day Observance Society present, but they did not speak.

Mr. Leslie Bloom proposed a vote of thanks to Mr. Gillespie and Mr. Henson which was carried unanimously.

# ENGLISH PLAYERS IN NEW ZEALAND.

**(From a Special Correspondent).**

"Journey's End" has made a tremendous impression in New Zealand, and play and players are being warmly praised everywhere. In fact, I have never before heard a play so generally discussed and so generally commended. It is such a vivid piece of work, so delightfully sincere, and so perfectly acted. At the close each night the members of the company are given an ovation that must be very gratifying to them.

The English members of the company are Reginald Tate as Captain Stanhope, Harvey Adams as Osborne, Vincent Lawson as Trotter, Lewis Shaw as Raleigh, Reginald Dane as the Colonel, Alan Lawrance as Hibbert, and Ambrose Flower as Hardy. Mr. Shaw was here before as "Young Woodley," and Mr. Adams was here as leading man and producer to Muriel Starr, but the rest are making their first tour of New Zealand, and told me they are enjoying it tremendously. They recently spent a week-end at Rotorua (centre of the Thermal region), where they were entertained hospitably by the Maoris, and the geysers, boiling pools, etc., "played" as if they wanted to do the English visitors honour! "Journey's End" and its interpreters will long be remembered here.

**"Desert Song" Company.**

The "Desert Song" company has just closed a very successful tour of New Zealand, and has left for Australia to produce "The New Moon" at Christmas. Mr. Herbert Mundin is principal comedian, and has won much popularity. We are very proud that a New Zealander, Lance Fairfax, was entrusted with the rôle of the "Red Shadow," and played and sang it well.

Freddie Forbes, an English comedian, is heading a company, under the management of Mr. Fullers, which is reviving a number of musical comedies, such as "Sunny," "Lady, Be Good," "The Lido Lady," "Mercenary Mary" and "Tangerine," for weekly runs.

**"Talkies" and the "Legitimate."**

The "talkies" played havoc with "legitimate" business for a while, but there are signs that the stage is coming into its own again, and that before long it will take its former prominent place in the amusement world.

**Dennis Barry.**

After two-and-a-half years as romantic lead with the Allan Wilkie

(*Continued at foot of column 6*).

# TWICE-NIGHTLY MUSICAL COMEDIES FOR THE WEST END.

**Interview with Mr. Lee Ephraim.**

Lee Ephraim will very shortly produce in the West End of London, at one of the new large theatres, a new musical comedy to be played twice nightly. In an interview with "The Era" representative, Mr. Ephraim stated that he is of the opinion that there is a field for at least one theatre in the West End to adopt his policy. "I am prompted to venture on this new departure," he said, "firstly, because I feel that it will go a long way to meet the 'Talkie' competition at the present moment. Secondly, because I believe there is a great public who would go to an early performance of a first-class musical comedy in the West End; and thirdly, because I am satisfied that now, more than ever, a vast number of people would welcome a first-class entertainment that would not start before nine o'clock. Fourthly, the project would appeal to a great public who are not prepared to pay the charges necessary for once-nightly shows. By giving two performances in the evening it would necessarily follow that the charges for admission would be greatly reduced."

Mr. Ephraim also said that a number of musical comedies would be improved by being reduced to an entertainment lasting only two hours and fifteen minutes. His intention is to start at 6.30 and 9 o'clock and the prices will range from 2/- to 8/6. Asked if he could give the same standard of show twice-nightly as is seen in the ordinary musical comedy theatre, Mr. Ephraim said, "My intention under the new policy is to provide the same high-class production as 'Rose Marie,' 'The Street Singer,' 'Sunny,' 'The Five O'Clock Girl,' 'Funny Face,' and 'The Desert Song,' all of which I have been associated with in the past. But it is not my intention to run this policy extensively or to the exclusion of once-nightly productions. I believe, however, there is room at the moment for at least one West End Theatre with a policy of giving two first-class performances every evening. I hope shortly to be able to announce the theatre at which this policy will be established and also the name of my first production."

Twice-nightly musical comedies will be unique in the centre of London. Just before the old Oxford was pulled down, Mr. Alfred Denville ran a season of twice-nightly drama, and for years the Middlesex (now the Winter Garden) ran two performance of revues in one evening.

# NATIONAL FESTIVAL OF COMMUNITY DRAMA.

The preliminary contests in the National Festival of Community Drama for 1930, begin this month, and appended are the entries and the places of performance for the Eastern area, which, under the new arrangement, includes the London district:—

January 15, West Central Girls' Club: Anne Crichton Play-Actors, Ruskin Players, West Central Girls' Club.

January 18, West Central Girls' Club: Blackheath High School O.G.A. Dramatic Club, Eltham Playfellows, St. Martin's Dramatic Society, Taunton Players.

January 23, Parson's Hill Hall, Plumstead: Shornell's Co-operative Dramatic, Strolling Players of North Woolwich, Woolwich and Plumstead literary Institute, Woolwich Labour Thespians.

January 24, Regent-street Polytechnic: City Players, Norwood Technical Institute, Polytechnic Touring Association Dramatic Society, St. Bride Dramatic Society.

January 26, Little Theatre, Adelphi: Beatrice Lewisohn Dramatic Society (complete play: four teams).

February 1, Harlesden Memorial Hall, Willesden: Acton W.E.A. Repertory Company, Hatch End Players, Holy Trinity Fellowship Dramatic Club, Quill Club Players, Willesden Polytechnic Drama Society.

February 3, Harlesden Memorial Hall: Beethoven Old Scholar Players "A," Beethoven Old Scholar Players "B," Kew Amateur Dramatic Society, Willesden Players.

February 8, Hampstead Garden Suburb Institute: Old Drury Players, Play and Pageant Union, Roswitha Society, Shoreditch Drama Society, Working Men's College Dramatic Society.

February 10, Carfax Assembly Room, Oxford: Bernwood Company, Islip Players, Little Tew Company, Otmoor Players.

February 17, Burke's Hall, Beaconsfield: Beaconsfield Players' Club, High Wycombe Operatic and Dramatic Society, Jordans Players, Oxfordshire Players.

February 18, Battersea Town Hall: Battersea Polytechnic Dramatic, Degmalion Dramatic Society, Guildhouse Players, Philbeach Players A.D.S.

March 1, Eastern Area Final at Royal Academy of Dramatic Art, Gower-street, W.

# "The Era" 90 Years Ago.

## MUSICIANA.

Many of our most distinguished literati are said to be preparing operas for English composers. Moore has (it is rumoured) been engaged on a libretto for Bishop. If this be true, Tom Moore is an idle dog, or at any rate a slow coach, as we read the very same report twenty years ago in the "Morning Chronicle." Rogers is writing an opera for Cooke, saith also Madame Rumour; if so, they are well matched; the same species of delight attends the perusal of the poetry of the one as the listening to the music of the other; perhaps, in their way, two more remarkable men do not exist.

"Sure such a pair were never seen!"

George Linley, who should have been first mentioned (by reason of priority of literary celebrity) is busied on a drama for Sterndale Bennett, who could not manage, with all his cleverness, to make any music go to the "Alfred the Great" of W. J. Abington (or Habington) of Hendlip (or Endip); especially the chorus commencing with these exquisite lines:—

"We be glad *in our heads*,
We be glad in our hearts
For we soon shall be free,
When the Danes leave *these parts*."

So Bennett has turned over Habington of Endlip to W. Lovell Phillips of Cirencester-place for whom he is composing the drama of "Phocion" (a very new subject). Besides this, Abington of Hendlip is engaged on a translation of Dante, a poem called "Paradise Lost *improved*," and a didactic essay entitled "The Strictures of *Trinitarius* on the Mosaic account of the Creation, in which every man is proved to be a *trinity*, and the truth of the trinity therefrom analogically deduced." We hope Bennett will find Linley an improvement on the metaphysical Trinitarius, whose mind is much too subtle and corpusculin to be tied down to writing an opera, especially an historical one, dry matters of history being beneath the notice of so great a man. An instance of this occurs in the first act of "Alfred the Great," where Saul, King of Israel, is introduced, which we need hardly say is an anachronism. But "*dormitat Homerus*" occasionally, and why not *Habingtonius Endlippii*? Macfarren's opera, "El Malhechor" (The Evil One), is talked of as likely to follow the opera of Loder at Drury. "We are glad on't," as somebody's grandmother used to exclaim, *quando petabiscabit in camero*. The name of the said opera of Loder is whispered to be "First Love," though surely a misnomer, as Knowles' play has already been performed thirty nights and upwards, whereas Haines' piece does not come out till the 10th of next month. The Philharmonic Society are "as ladies wish to be who love their lords," big with great projects, portentous with coming events, which already "cast their shadows before," proving that Campbell is no liar. We hope the "*ridiculus mus*" of olden times will not be the result of the rotundity unusual of the "Society for the Suppression of New Music," as J. Cohan humorously designates the Philharmonic, because they refuse to play his concertos. We are to have the "Romeo and Juliet" of Berlioz, about which we are profoundly curious, though we must confess we should prefer the "Romeo and Juliet" of Macfarren; and we say this at a venture, judging by the overtures to "Waverley" and "Les Francs Juges," which have given us a very queer idea of Hector Berlioz. *Nous verrons*, said Voltaire, and there is no law to forbid our exclaiming, in like manner, *nous verrons*—therefore, *nous verrons*. Mr. Ayrton, of the "Examiner," facetiously informs us that the incantarion music of "Robert le Diable" is equal to the statue scene in "Don Juan," which gives us a very graphic idea of that learned gentleman's profundity in musical matters. A series of eight-bar phrases, however striking, cannot (by any sober person) be named on the same day as one of the noblest specimens of actual existing music. This is a piece with Mr. Ayrton's criticism on one of Mr. Chipp's (so called) violin quartets, in which we are gravely told that "the style is certainly THAT OF BEETHOVEN!" Poor Chipp! This was in the "Supplement to the Musical Library," in which Mr. Ayrton flattered Moscheles and abused English music (except that of Horsley) regularly twelve times a year. The editor of the "Musical World," having induced a controversy on the subject of Mozart's genius has set all the controversialists growling at each other in preparatory letters, whence a strife has arisen between "Aristides" and "Joseph Stevens," between "Indicator" and "Indagator," between "Joseph Warren" and "Un Fanatico," between "Astyanax" and "Brown," etc., etc. Having brought the matter thus far, the learned and ingenious editor puts a stop to it in the midst of the fray, before a single argument has been adduced (the controversy having opened with kicking and cuffing), thus cutting the affair short, and leaving his readers as wise as at the commencement of the pell-mell. And why?—Simply because Mr. B. Forester Scott (*from Northampton*), of whom nobody ever heard before, sends a letter, *post paid*, to the "World," forbidding the name of his friend Ella to be mentioned, on pain of his (Scott's) displeasure, and, more dreaded still that of the great Ella himself, when he shall have done "salmon fishing" and "deer stalking" with his "noble allies" in the country. Oh! Mr. Editor, you have been sadly bamboozled! Who is Mr. B. F. Scott? Who—but Ella himself? Who is "A Constant Reader"? Who—but Ella himself—the very *fanatico* in question!

Reprinted from "The Era" January 5, 1840.

# SENSATIONAL TALES OF MYSTERY MEN

## Mr. Will Goldston's Fascinating Book.

There is no one living who knows quite so much about the very engrossing subject of magic and magicians as Mr. Will Goldston, the President of the Magicians' Club, and his book with the title "Sensational Tales of Mystery Men" is bound to be welcome. In a foreword, he tells us that he decided to write a book some years ago on "Magicians I Have Met." But Houdini borrowed the title for his own book, and with further material added, Mr. Goldston has now completed a work that will appeal to all magicians, amateur and professional.

Mr. Hannen Swaffer has written an introduction to the book, in which he pays tribute to Mr. Goldston, and says that he is "the centre and the clearing house of a great trade in mystery." Mr. Swaffer admits that after reading the proofs of this book, a great deal of the mysteries of the lives of the great illusionists were revealed to him for the first time. We think most readers will agree with Mr. Swaffer's quarrel with the book that it is too short. If it were ten times as long, he would be interested, he says, in every new chapter.

Mr. Goldston opens with "The Truth About the Zancigs," and says Their first appearance was at the Alhambra, London. This performance was witnessed by Lord Northcliffe and W. T. Stead. His lordship, in particular, was much impressed, and decided that the extraordinary couple from America possessed genuine psychic powers. Stead concurred in this view, and on the following day the "Daily Mail" (Lord Northcliffe's newspaper) was filled with columns lauding the extraordinary powers of the Zancigs. It was a marvellous boost, and from that moment the pair were made.

"Psychic—that is the word which has made my fortune," Zancig once confided to me. "I had never heard it until Lord Northcliffe used it in connection with my work. At first I did not understand it, and thought it had some connection with physic or medicine."

"Tell me why you became so famous," I asked.

"It is just my luck," he replied simply. "I owe it all to Lord Northcliffe."

Mr. Goldston describes Horace Goldin as "doubtless the greatest magician in the world to-day," and Lafayette's knowledge of true conjuring was negligible. The end of the chapter on Lafayette reads:

How many people know the truth of Lafayette's death? Not many, I can wager. He was burned to death in the disastrous fire at the Empire Theatre, Edinburgh, on May 9th, 1911. It is popularly supposed that he made good his escape, and then returned to save his white horse, which was still inside the building. There is little truth in this story.

What actually happened was this. Lafayette always insisted that the "pass door"—the small iron door which leads from the stalls into the wings—should be kept locked during his performance. This he did in order that no intruders should discover the secrets of his illusions. It was a foolish stipulation, and cost him his life.

When the fire broke out on the stage, he rushed to the pass door to make good his escape. For the moment, he had forgotten it was locked by his own orders. Before he could make his way to the other exit, the stage was a raging mass of flames and smoke, and, overcome by the fumes, he fell unconscious to the boards. When his body was recovered, it was charred beyond recognition.

There is some interesting speculation in the chapter, "Was Chung Ling Soo Murdered?" and Frank Van Hoven's tragic failure tells us all about "the world's worst conjuror" and "The man who made Ice famous," a slogan first suggested by Mr. Goldston himself.

**Raymond and the Undertaker.**

Here is an excellent story told about Raymond and an undertaker:

The great Raymond is an American magician, who, I must admit, is not without a certain amount of conjuring ability. But, like Alfred the Great who burned the housewife's cakes through inattention, Raymond had other interests in life besides magic. Consequently he did not meet with the success he otherwise would have done. His motto was "Pleasure first business afterwards."

One Monday morning just after the war, Raymond walked into my office and told me that he was playing on a percentage basis at the Queen's Theatre, Poplar.

"I wish you luck," I said, hoping he would make a hurried exit, for I was busy with other matters.

"Thanks," he grinned. "I know I shall be a success. On Friday I'm having a special night, and I'd like you to come down. I'm doing a new coffin escape that's the absolute goods. It's been well advertised, and I have issued a challenge. I guess there'll be a big crowd."

"I suppose you know they're a pretty rough crowd down Poplar way," I told him. "If you don't satisfy them, they'll make things pretty uncomfortable for you."

"That's all right," he returned. "The rougher they are the better I shall like them. But promise me you will come down—I'd like you to see the act."

"Righto, I'll be there," I said.

As Raymond had predicted, the theatre was packed on the following Friday evening. I arrived just as his turn was due to begin, and was given a seat in the front row of the stalls.

When the coffin was brought on the stage, I was struck with the crudeness of its design. It was obviously artificial, and secretly I admired Raymond's pluck in bringing it before a hard-boiled English audience. The wood was cheap and thin; this in itself was bad enough, for every conjuror worthy of the name knows that one of the first rules of his business is to convince the onlookers that his apparatus is quite genuine. But, to make matters worse, the lid was fastened with large butterfly nuts. Most people are aware that a real coffin is fastened down with screws which lie flush with the surface of the lid.

The performer, however, appeared quite unconcerned. Walking to the front of the stage, he bowed, and addressed himself to the audience:—

"Ladies and gentlemen, I am about to perform the most extraordinary coffin escape that has ever been seen," he said. "In the course of my career, I have escaped from coffins, boxes, locks, and chains, and have never once been defeated. This coffin has been made for me by a well-known firm of undertakers. If several gentlemen——"

"Name the firm!" The interruption came from a rosy-faced gentleman who had risen to his feet in the front of the stalls. Raymond, however, took no notice, and continued his discourse.

"If several gentlemen would step up on the stage to act as a committee, and screw me in the coffin I should feel greatly obliged."

At this, a dozen men rose to their feet and made their way to the stage. I noticed that the red-cheeked interrupter was amongst them.

No sooner had the men taken their place on the stage than the man once more demanded to know the name of the makers of the coffin.

"I'm an undertaker in Poplar," he shouted. "I don't like the looks of that there coffin. Come on, guv'nor, who made it for you?"

Raymond smiled sweetly.

"As a matter of fact, sir," he said, "a representative of the firm is in the theatre to-night. No doubt he will confirm all I have told you. As he spoke, he pointed towards me. "Perhaps you would be good enough to come on to the stage, and tell the audience about the coffin."

This was a contingency for which I was quite unprepared. In my own mind I knew that Raymond was thoroughly scared. Unless I could help him his act would be a failure, and I went on to the stage wondering desperately what I should say.

However, I managed to tell the audience that I was a representative of Jones and Howard (hoping fervently that no such firm existed), the well-known West End undertakers. Mr Raymond, I said, had commissioned us to make the coffin and the result of our labours was lying on the stage. Although the coffin had been made to special measurements, there was absolutely no trickery about it—at this point I perspired profusely—and it would indeed be a miraculous thing if Mr. Raymond was able to get out. I added that I should be pleased to assist in the screwing down, and do all that was in my power to prevent an escape.

This speech seemed to satisfy the audience. The coffin was examined, Raymond placed inside, and the lid screwed down. Of course, he succeeded in getting out, and the show proved a success.

But it was a near thing! Whenever I think of Raymond, I visualise that terrible coffin made by "Jones and Howard"!

"The M.P. who does Magic" is a chapter devoted to Mr. Frederick Montague, the present Under-Secretary for Air.

There are some very interesting stories about Houdini, Maurice, Murray, Carl Hertz, and David Devant, the Master Magician.

**A Play About the Brownings.**

It is likely that in the near future Sir Barry Jackson will have three productions running simultaneously in London. "The Apple Cart" is still filling the Queen's Theatre—whilst "The White Assegai" begins at the Playhouse on January 21st. Included in the cast of the latter are Godfrey Tearle in the character of Native Commissioner, Minnie Blagden as his wife, and Ernest Thesiger as a Scotch Medical Officer.

Sir Barry's next West End production is to be "The Barretts of Wimpole Street." This five-act play by Rudolf Besier contains sixteen characters. The action takes place in Elizabeth's bed-sitting-room during the year 1845, closing finally with the father's discovery of the elopement. The date of its presentation is at the moment uncertain, but it should be seen some time during the Spring.

(*Continued from column 2*).

Shakespearean Company, Dennis Barry left recently on his return to England. Mr. Barry was very popular in New Zealand on and off the stage. Before he left, he gave recitals in Auckland and Hamilton, proving himself a gifted artist both as actor and singer.

**Alec Regan.**

We were all sorry to say good-bye to Alec Regan, and are glad to hear that he is doing well in England. Alec was liked just as much off stage as on—and that is saying much! His pianist, Ronald Stafford, was also very popular.

**A Carl Rosa Basso.**

Harison Cook, some years ago basso with the Carl Rosa Opera Company in England, is now well settled in New Zealand, and is kept busy as producer for several operatic societies, Little Theatre Societies, Savage Club, etc., while his magnificent voice still gives keen pleasure. He and his wife are settled in a charming home at Day's Bay, Wellington, with beautiful bush at the back and the beach in front. It is a favourite place of call for players and musicians.

**"Whoopee" Leads.**

When "Whoopee" comes to New Zealand at Christmas, it will have as leads Lilian Crisp, Leo. Darnton and Bernard Manning, three English artistes who were formerly here in Gilbert and Sullivan opera.

**New Zealanders' Success.**

New Zealand is immensely proud of its daughter Marie Ney, who has won such a prominent position on the London stage; also of Shayle Gardner, who, after a successful career in London, is winning further success in the pictures in Hollywood. John Kirby, who is doing much in musical comedy to make Londoners laugh, is also a New Zealander.

Greetings for Christmas and the New Year to those English players with whom I was brought in contact by my duties as theatrical writer for "The Times."

TED G. AMOORE.

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WEDNESDAY, JANUARY 8, 1930.


# THE ACTORS OF TO-DAY.

A SURVEY of the acting to be seen on the contemporary British stage reveals the fact that there is no outstanding figure on whom attention rests. But while to-day we have no Irving and no Tree, we can console ourselves with the thought that although such foremost personalities are at the moment lacking, the general level of talent has never been higher. New forces are stirring in the theatre, and sooner or later there may emerge some player who will, by general consent, be elevated to that pre-eminent position which for so long has been vacant. We will go so far as to say that more than one possible inheritor of the place exists at the moment; but for some reason there seems to be a pronounced disinclination to occupy it. We hope that it will not be long before that leader for whom we are all waiting will arise to revive again the glorious traditions of our national drama; someone who will build in London a theatre which, like Irving's Lyceum, will occupy a pivotal position in relation to the English-speaking stage. Until then we must be satisfied with the uniform excellence of the dramatic feast which is spread for our delectation. How generous that banquet is, a glance of the acting offered us during the past year will quickly reveal.

**The Vacant Leadership.**

ONE of the pleasantest and most welcome events in the theatre during 1929 was the return to his play-going friends of Mr. Henry Ainley, whose prolonged and serious illness had been a source of great anxiety. The occasion of his re-appearance at the Haymarket was an experience which those who were present will not readily forget. His triumph on that memorable occasion was shared by Miss Marie Tempest, whose work in polished drawing-room comedy remains unequalled. Mr. Cedric Hardwicke, who had begun to be connected in the public mind with the playing of comic and slightly disreputable old men, was seen in a very different part as the king in "The Apple Cart." His performance, with its dignity and balance, was one of the most notable of the year. Mr. Matheson Lang found in "Jew Süss" that strong and decorative character-part which suits his genius so admirably, and Sir Gerald du Maurier, who has for some time been lending his natural distinction to plays hardly worthy of it, was seen, as Dearth, in "Dear Brutus," and Captain Hook, in "Peter Pan," in two of his happiest and most satisfying rôles. Miss Sybil Thorndike in "Mariners," "Major Barbara," "Jane Clegg" and "The Medea," gave us examples of different kinds of serious acting, all of a very high order; Miss Edith Evans first as Florence Nightingale in "The Lady of the Lamp," and then as Orinthia in "The Apple Cart," submitted brilliant studies of two widely-contrasted types of womanhood: Mrs. Patrick Campbell brought the colour and warmth of her own rich personality to the name-part in Miss G. B. Stern's play, "The Matriarch," and gave to the younger school a valuable lesson in the art of elocution and gesture; and Miss Irene Vanbrugh's gift for delicious comedy acting was exercised once more on the London stage in "Art and Mrs. Bottle." Mr. Frank Cellier's record for the year includes his polished acting in the welcome revival of "The School for Scandal," at the Kingsway, and a wonderful performance in Heijermann's powerful play, "The Rising Sun." In both of these plays Miss Angela Baddeley, a young actress who can always be relied on for interesting work, deserved the high praise accorded her. Mr. Ivor Novello, appearing in his own play, "Symphony in Two Flats," showed that he has made considerable strides in his acting; Miss Gwen Ffrangcon-Davies gave us studies of haunting loveliness as Elizabeth Herbert in "The Lady of the Lamp," and on tour in the name-part of the play. Other performances of the year which deserve singling out for special mention are those of Mr. Colin Clive and Mr. George Zucco in "Journey's End"; the delicate and witty playing of Miss Lynn Fontanne and Mr. Alfred Lunt in "Caprice"; Mr. Oswald Dale Roberts's portrayal of the crooked mind of Charlie Peace; Miss Mary Newcomb's very moving study of tragic womanhood in "The Infinite Shoeblack"; and, in lighter vein, Miss Yvonne Arnaud's superb comedy work in "Canaries Sometimes Sing." Two young players who have advanced notably in their profession are Miss Marie Ney, whose career has, in the past, been followed with considerable interest by a band of discerning enthusiasts, and who, in "People Like Us," obtained that wider recognition due to her; and Mr. John Gielgud, who, in his season at the Old Vic, is proving himself to be an arresting actor in a wide range of parts. We turn from a study of the flesh-and-blood acting of to-day full of hope for the future.

**Acting of the Year.**

*INTERVIEW.*

# "KING OF THE KIDS."

## TALK WITH MR. GEORGE JACKLEY.

Sitting with Mr. George Jackley in his dressing-room at the Lyceum one afternoon last week, I realised that the task of amusing the children who flock to the theatre at pantomime-time is an arduous and even a painful one. The matinée was just over, and the comedian, hot and tired out, was lying back to relax and get cool. His body was scarred like that of a soldier who has seen many battles. "See those?" he said, pointing to the marks on his arms and chest; "they are relics of the crockery smashing. I do in the show. They are getting better now, but you should have seen me a week ago. And look there," he added, pointing to one of his toes, which was bruised and discoloured owing to something very heavy having been dropped on it.

Mr. Jackley made no attempt to gain my sympathy for his distressed condition. It was, he made plain, all part of his job; and as such he was prepared even to enjoy it. For he really loves amusing the children, and will not spare himself so long as he can make them laugh. In his opinion, they should be studied first by those who provide pantomimes.

**The Good Old-Fashioned Article.**

"This is my seventh pantomime at the Lyceum," he told me; "and although in recent years a certain 'revusical' tendency has crept into some of the Christmas shows elsewhere, I think I can fairly claim that here we go on providing the good, old-fashioned article.

**Studying the Children.**

"It is the policy of the Melville Brothers that the children should be studied first. And a very wise policy, too. Get the kids first, and the older people will follow on. Someone once said that it was artful of me to creep, as I have done, into the hearts of the children. I think, though, that I can say, without bragging, that cleverness rather than artfulness did the trick. The knack of amusing and interesting children is not so easy as some people imagine. If it is so easy, why aren't more doing it to-day? The truth is, to do it you have to make a special study of children, and possess an understanding of their minds."

MR. GEORGE JACKLEY.
*[Photo Fielding, Leeds*

Mr. Jackley, I felt, was talking sense. Artists who know how to appeal to children are extremely rare. Their work may have that unforced quality and simplicity which make it look easy enough, but those who attempt to imitate it soon find out that they have set themselves a difficult task. And the children's favourites all have this in common: their appeal is finally extended to mankind of all ages. If you are inclined to doubt this, think of "Alice in Wonderland," of Kenneth Grahame's "The Wind in the Willows," and A. A. Milne's "Winnie the Pooh." And go to the Lyceum and watch greyheaded fathers and mothers, uncles and aunts, all splitting their sides over the antics of George Jackley.

**How It's Done.**

"Can you give me any idea of how the thing's done?" I asked Mr. Jackley.

"It is difficult to explain," he said. "I only have to go on; not even that, just to show my face, and the kids are all roaring with laughter. I believe, in the first place, you must have a kindly, sympathetic disposition. There must be nothing brutal or forced about your comedy. And you must be able to put yourself in their places; to recall your feelings when you, too, were young. One of the biggest laughs I get in this show is when, outside the Ogre's Castle, I go up to the gates and shout out, 'Silly old Ogey-Pogey.' There is not much in that, you will agree. But don't you remember how, when you were a child, you loved tempting danger in that way?"

Mr. Jackley told me that he considered pantomime once a year to be a necessity, and he said that this year people were flocking to the pantomimes as never before.

**Prospects of Variety.**

I asked him for his opinion on variety and its prospects, and he said: "Pictures have a terrific hold on the public at present, and variety artists are seeing one after another of the magnificent places of entertainment which they helped to build in the past, going over to them. The best thing to do with variety would be to bundle it up for a year or two and then suddenly spring it on the public as something quite new. The present position is very unsatisfactory; it is neither one thing or the other. But after a short rest, variety would certainly come back with a bang."

**Experience on the Films.**

"Have you worked for the films?" I asked.

"About two years ago I made a short talking picture for the Phono-film Company. I sang a song, 'Everybody is going to the dogs,' and I think my first attempt in that line was quite successful. I found I had to rely for effects on tricks of facial expression, and I pride myself that these are my strong points."

**Old English Circus Life.**

"An excellent English film could be made round circus life in this country," I remarked.

"The circus films we see nowadays are all American and they deal with the circus of to-day," Mr. Jackley said. "We might get back to the old English tradition, to the folk who used to pitch their tent outside the house of the lord of the manor, or set up in a barn. Circus life is easy now; they have wonderful tents and caravans and electric power. Years ago, when I started in the business, things were very different. Just think of sitting on a box or basket in a leaky tent, with perhaps pools of water all round you, putting on your tights. In those days impresarios and ring-masters had no make-up; and I have often seen them wet their fingers, rub them on their boots and so apply blacking to their eyebrows. We had lamp men and tent men; the first tent to go up when we arrived anywhere was the food tent. And a great event in a new town was our parade round the place. I just loved the old fairs with their lights and noise, the big organ on the roundabout, and the ponies. I'm fond of all animals, but I think my favourites are ponies. I've had numbers of them in my time. I once owned an Arabian cob. I bought a light governess-cart to ride in, and the animal ran away with me, from Clapham-road Station to 'The Swan' at Stockwell. It was a strong little beast; trying to pull it back, my hands were nearly cut to pieces by the reins. A policeman wanted to lock me up, I remember."

**The Jackley Generations.**

"Your father was in the show business wasn't he?" I asked.

"And his father before him. My grandfather, who was seventy-five when he died, owned a circus, the performers in which were his twenty-four sons and daughters. Some were brought up to do tumbling, others bar, wire, and horse-riding acts, etc. So you see there have been a lot of Jackleys in the game. My father, in his turn, taught his family what we know. It has been an exciting life and we have travelled a great deal. I've been through most of the States, from Maine to California, and through South America as well. I was in Buenos Ayres—that's a fine city, London, Paris and New York all in one—and then went over the Andes into Chile. I played with my brother for many years. We were known as the Jackley Brothers."

"And what of *your* children," I said.

"I have four, three sons and one daughter; all stage mad. Nat and Joy, who work together, are at present in Maurice Cowan's 'Two Glorious Hours'; Dave, whose speciality is eccentric dancing, is on his own; and the youngest, Philip, is nearly ready to begin. He is the only one who has shown any desire to do acrobatic work. You require pluck and perseverance for that; but personally, I should not advise anyone to take it up. The work is very hard and the results are often small. You may work for months on a difficult trick, and then not get a hand when you do it in public. But just put a bit of red on your nose and bark and it's a very different story." R.C.

## THE FLAG LIEUTENANT.

E. G. Norman and Henry Edwards' Company of "The Flag Lieutenant" commenced their spring tour at the Theatre Royal, Aldershot, on Monday last, January 6th. The company is headed by Henry Edwards and Chrissie White, and among the cast are Stanley Vine, Granville Ferrier, Maitland Marler, Percival Coyte, Herbert B. Clements, Miss Louie Wright, Miss Marie Clayton, Miss Evelyn Hope and Miss Ann Anderson. Mr. Tom White is again stage manager and Mr. Alexander Brownlow again acting manager for the company.

## ANSWERS TO CORRESPONDENTS.

K. M. TURNELL.—*You will probably obtain the play you want from Messrs. Samuel French and Co., the theatrical publishers, their address is Southampton-street, Strand, W.C.2.*

ED. EDBROOK.—*Marie Lloyd died on October 7, 1922.*

R. A. KINNES.—*The artist you enquire for is still alive. The last time we heard of him he was touring in the Antipodes.*

R. W. BOYD.—*The event occurred on January 25, 1881.*

EDWARD LAYCOCK.—*He died in Australia, but his body was embalmed and brought to London for burial.*

## BY THE EDITOR.

**Moiseiwitsch Back.**

One day last week I played two profitable rubbers of bridge with Benno Moiseiwitsch and an equally successful one against him. The last time I had him as a partner was three years ago and since then he has been round the world twice. I was glad to hear that he is likely to remain in England for a year, although during part of the time he is to give a series of concerts in Holland, Belgium, France and Spain.

* * *

**His "Come-back."**

He said that he was afraid people over here would have forgotten him, and that he was nervous about his "come-back." There was no need to assure him that he is certain to receive an enormous welcome at his first concert on Friday night. He has a heavy programme in front of him for the next three months, when, as he expressed it, he will be "playing solidly" in London.

* * *

**His Travels.**

Since I saw him last Moiseiwitsch has paid two long visits to the Far East, visiting Java, China, Japan, and India, made a long tour of Australia, another in South America, and given concerts across the United States. During that time he has only been in London for two short visits of a fortnight each for the purpose of making records for the H.M.V. Company, which has a contract with him. He told me that during his visit to China he met the lady who is now his wife. They became engaged on the day he was due to leave for America. "Although I had important contracts to fulfil I could not tear myself away and stayed on in Shanghai for another three weeks. We were married and, instead of going to the States, I visited India for the first time."

* * *

**Japanese Appreciation.**

He was interesting about the native appreciation of Western music. In most places he visited, with the exception of India and Japan, his audiences were composed almost entirely of Europeans and Americans, but in India the Parsees came in large numbers to his concerts. The most striking thing was to visit Japan after playing in China, where the native element in the audiences amounted to less than five per cent. In Tokyo, he told me, at least ninety-five per cent. of the audience was Japanese. He gave recitals on five consecutive nights in a theatre that held 2,800 people, and there were crowded houses at each concert.

* * *

**The "Magic" of "Tannhauser."**

The most extraordinary audience that Moiseiwitsch ever had was in the wilds of Australia. When travelling across some hundreds of miles of dreary waste country he used to practise on a small piano on the train. One day they stopped at a wayside station and some Aborigines scrambled up the side of the train to beg. When they heard the music—Moiseiwitsch was practising the overture to "Tannhauser"—they were too awed to ask for gifts. It was magic to them; they had never heard a piano before.

* * *

**Value of Children's Concerts.**

I asked Moiseiwitsch if he thought the improvement in the taste for good music was due to the gramophone and the radio. He replied that of course both had had their share in creating a public for music, but the greatest factor in America, where, he said, they have the finest orchestras in the world, have been the children's concerts which exist in all the big cities. The results are now being seen. He was glad to return to England to find a splendid increase in the orchestral activities in this country.

* * *

**Baclanova.**

Mark Hambourg invited me to dinner one evening last week to meet Baclanova, the famous film actress who is to appear with him in the Beethoven talking picture. It will be her first appearance in a British film. She is a delightful person—and her ravishing good looks and wonderful eyes are, of course, known to everybody. Her English is excellent, and I believe that Baclanova, as well as Mark Hambourg, will act in the French and German versions that are to be made at the same time as the English film. Reginald Berkeley was also there with his beautiful wife. Berkeley has written the scenario, and I understand that Mrs. Frank Vernon, who is a great linguist (she has even mastered the new Soviet Russian), has done the French translation.

* * *

**A Private Recital.**

After dinner, Mark Hambourg played some Beethoven that will form part of the film, and then he put on one or two of the records he has recently made for the H.M.V. It was interesting to watch him. His hands and body swayed with intense pleasure as he listened to his own playing! Occasionally the ecstasy was too much for him, and he rushed to the piano and accompanied himself! It was a charming experience. Later he showed me the piano, which had been designed by Burne Jones.

* * *

**Beethoven and Chopin Manuscripts.**

There are two gaps on the walls of Mark Hambourg's dining-room. Two pictures have been lent by Mrs. Hambourg's father (Lord Muir Mackenzie) to the Italian Exhibition at Burlington House. Another of the treasures in that house, which is full of beautiful things, is a box containing some manuscript music by Beethoven and Chopin.

* * *

**Doris Keane.**

I had a long talk with Doris Keane, who was one of the dinner party. I asked why she did not return to the stage. She said that she wanted to do so, but could not find a suitable play. A good deal of her time is now spent in England—for she has converted an old windmill in Buckinghamshire into a charming house.

**Cyril Maude's Return.**

It is good news that Cyril Maude is to return to the stage, and I hear that he is to appear in a new play by Reginald Berkeley, who is becoming one of our most prolific dramatists. Since Cyril Maude has "retired," he has been living at Dartmouth. A year ago he started the Dartmouth Players, an amateur group which now has a membership of 200. Last Autumn the company produced "It Pays to Advertise" with such success that they repeated their performance in Teignmouth. These amateur activities have evidently whetted his appetite once more for the stage.

* * *

**A Lucky Author.**

Gilbert Wakefield, who is a barrister and the husband of Isabel Jeans, has had a comedy accepted by Sir Gerald du Maurier and Gladys Cooper, in which they are both to appear in the early Spring. With such a combination the play is almost certain to be a success.

* * *

**Ivor Novello and America.**

Ivor Novello told me last week that he was very excited about his projected visit to America. J. J. Shubert saw "Symphony in Two Flats" at the Apollo, and immediately went round to see Novello and offered to take the show, entire, to New York. The piece is doing excellent business in its present home and there is no question of moving it yet. It will probably not go to America until the beginning of the next theatrical season there in September. That may give the company a chance of doing a short provincial tour after they close in London, which they will certainly not be doing for a long time yet.

* * *

**Lilian Braithwaite.**

Lilian Braithwaite is looking forward to her trip to America in "Symphony in Two Flats" next September, she told me when we met for a moment the other day. Her daughter, Joyce Carey, is still acting in New York, and Lilian Braithwaite feels the separation very much.

* * *

**Bernard Shaw on the National Theatre.**

The January number of "Drama" has some further opinions on the National Theatre, including a more detailed statement from Bernard Shaw. He says:—

"I am of course in favour of the establishment of a national theatre, by which I mean a theatre in London subsidised from the national exchequer and provided with an eligible site free of rent and rates, like the British Museum and the National Gallery. If the site were provided on these terms the Shakespeare Memorial National Theatre Committee could at once provide the building. Every possible expedient for inducing the public to establish the theatre by voluntary subscription has been tried to exhaustion, and tried in vain; and it is now clear that unless the Government decides to found the theatre as a necessary cultural institution nothing can be done until the sum held by the S.M.N.T. accumulates at compound interest for fifty years or so to the required amount for opening what will be, after all, a private enterprise theatre. A national theatre will never pay in the commercial sense, because even if it were to pay its way it could always be made to pay still more by vulgarising its entertainment. But as the Houses of Parliament do not pay in that sense the Government will hardly use that argument as an excuse for inaction."

* * *

**Charles Coltson.**

I was cheered to hear the other day from Charles Coltson, who wrote wishing me the compliments of the season. Mr. Coltson, it will be remembered, was for a long time the Secretary of the Actors' Benevolent Fund, from which position he retired two or three years ago. He is, he tells me, in his ninety-fourth year.

* * *

**"Evangeline" at the Piccadilly.**

The screen version of Longfellow's poetical love-epic, "Evangeline," at the Piccadilly Theatre this week, takes us back a year or two in film history. It has a synchronised musical score, to which one would have preferred the old-time piano and violin accompaniment, and Dolores del Rio occasionally burst into song; but for the rest it is a silent effort. The photography, which consists chiefly of studies of seascapes and mountain scenery, is lovely, but it is singularly lacking in dramatic qualities and is inclined to overpower the human interest. The story, too, is not treated very effectively; there are a number of sequences which, while they show us some very pretty pictures, do nothing in the way of advancing the action. Still, "Evangeline" is a pleasant, restful entertainment, and should appeal to that public, if any members of it survive to-day, who used to go to the cinema to have their nerves soothed. Dolores del Rio looks lovely, and her acting is well above the average. Her singing voice, also, is sweet and clear and records admirably.

## FORTHCOMING EVENTS.

TO-DAY.—"Illusion," Everyman.
JANUARY 10th.—Four one-act plays, "The Bear" and "A Swan Song" (Tchehov); "Trifles" (Susan Glaspell); "The Man with a Flower in His Mouth" (Pirandello)—Players' Theatre, New Compton-street.
JANUARY 11th.—"Queen's Revels," Rudolf Steiner Hall.
JANUARY 12th.—"The Devil," Arts.
JANUARY 13th.—"Virtue for Sale," Streatham Hill Theatre (prior to London); "Almost a Honeymoon," Opera House, Blackpool (prior to London).
JANUARY 19th.—"The Mannoch Family" (R.A.D.A. Players), R.A.D.A. Theatre, Malet-street.
JANUARY 21st.—"The White Assegai," Playhouse.
JANUARY 22nd.—"Nine Till Six," Arts.
JANUARY 26th.—"Aimer," Arts; Happy Family Circus Reunion, Criterion Restaurant, 6.30 p.m.; Annual General Meeting of the V.A.F.
JANUARY 29th.—"On the Quota," Arts.

# ON THE ROAD.

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### PLAYS.

ALADDIN (Mavis).—Jan. 6, County, Shrewsbury.

ALADDIN (Kimberley).—Jan. 6, Empire, Kingston.

ALADDIN (Worth).—Jan. 6, Hulme Hippo., Manchester.

ALADDIN (Highley).—Jan. 6, New Clifton Theatre, Margate.

ALF'S BUTTON.—Jan. 6, Grand, Luton.

ALOMA.—Jan. 6, O.H., Burton-on-Trent; 13, Royalty, Chester.

BABES IN THE WOOD (Dooley).—Jan. 6, Hippo., Salford.

BABES IN THE WOOD (Loman).—Jan. 6, Pal., Warrington; 13, Palace, Huddersfield.

BABES IN THE WOOD (Holmshaw).—Jan. 6, Pal., Watford.

BABES IN THE WOOD (Salberg).—Jan. 6, T.R., Portsmouth.

BABES IN THE WOOD (Sutton).—Jan. 6, O.H., Scarborough.

BEAU GESTE.—Jan. 6, Grand, Wolverhampton.

BEAUTY AND THE BEAST (Grapho).—Jan. 6, Pal., Scunthorpe.

BIRD IN HAND (Barry Jackson and Prince Littler).—Jan. 6, Grand, Oldham; 13, T.R., Stockport.

CHINESE BUNGALOW.—Jan. 6, Hippo., Balham; 13, Pal., Reading.

CINDERELLA (Forde).—Jan. 6, Pal., Blackpool.

CINDERELLA (Murray King).—Jan. 6, Pleasure Gdns., Folkestone.

CINDERELLA (Kimberley). — Jan. 6, Grand, Bolton.

CINDERELLA (Convery).—Jan. 6, Hippo., Newcastle.

CINDERELLA (Stephenson). — Jan. 6, Grand, Woking.

CINDERELLA (Russell).—Jan. 6, O.H., Dudley.

CINDERELLA (Gilpin).—Jan. 6, T.R., Darlington.

CINDERELLA (Reynolds).—Jan. 13, Hippo., Keighley.

CUP OF KINDNESS.—Jan. 13, Hippo., Gloucester.

DAMSEL IN DISTRESS.—Jan. 6, Gaiety, Ayr.

DARLING I LOVE YOU.—Jan. 6, Lyceum, Edinburgh.

DEANE, HAMILTON. — Jan. 13, St. George's, Kendal.

DESERT SONG (A).—Jan. 6 and 13, Alhambra, Bradford.

DESERT SONG (B).—Jan. 6, T.R., Bolton; 13, Hippo., Darlington.

DICK WHITTINGTON (Salberg, Henry and Brown).—Jan. 6, Pal., East Ham.

DICK WHITTINGTON (Kimberley and Fortescue).—Jan. 6, Osborne, Manchester.

DICK WHITTINGTON (Melrose).—Jan. 6, Playhouse, Street.

DOBELL, W. L.—Jan. 8, City Hall, Armagh (3).

FARMER'S WIFE.—Jan. 6, King's Hall, Dover.

FIRST MRS. FRASER.—Jan. 6, Empire; Southampton; 13, King's, Southsea.

FIVE O'CLOCK GIRL (Macdonald and Young).—Jan. 6, Empire, Cardiff; 13, Empire, Southampton.

FLAG LIEUTENANT.—Jan. 6, T.R., Aldershot; 13, O.H., Coventry.

FLYING FOOL.—Jan. 6, T.R., Windsor.

FLYING FOOL.—Jan. 6, T.R., Blackburn.

FLYING SQUAD.—Jan. 6, Empire, Swindon; 13, T.R., Norwich.

FOOLS IN PARADISE.—Jan. 6, Hippo., Birkenhead.

FORTY THIEVES (Parkin).—Jan. 6, Met., Manchester.

FUNNY FACE (Macdonald and Young).—Jan. 6, Empire, Sheffield; 13, T.R., Halifax.

GIRL FRIEND (Macdonald and Young).—Jan. 6, O.H., St. Helens; 13, Pal., Chelsea.

GOLDILOCKS AND THE THREE BEARS (Dodd).—Jan. 6, Art, New Mills.

GOLDILOCKS AND THE THREE BEARS—(Robson and Paling).—Jan. 6, King's, Manchester.

HERE COMES THE BRIDE.—Jan. 6, King's, Glasgow.

HIT THE DECK (Macdonald and Young).—Jan. 6, Alex., Stoke Newington; 13, Grand, Croydon.

HOLD EVERYTHING.—Jan. 20, Alhambra, Bradford.

INTERFERENCE (Ricketts).—Jan. 13, Col., Cheltenham.

IRENE.—Jan. 6, Crown, Eccles.

JACK AND JILL (Kimberley and Fortescue).—Jan. 6, Hippo., Ashton-under-Lyne.

JACK AND JILL (Hart).—Jan. 6, Alhambra, Devonport.

JOURNEY'S END.—Jan. 6, H.M., Aberdeen.

JOURNEY'S END. — Jan. 6, Hippo., Rotherham.

JOURNEY'S END.—Jan. 6, Pal., Westcliff.

JUNO AND THE PAYCOCK.—Jan. 6, Grand, Southampton.

LA VIE PARISIENNE.—Jan. 6 and 13, Court, Liverpool.

LITTLE RED RIDING HOOD (Baldrick and Williams).—Jan. 6, Playhouse, Colchester.

LOVE LIES (Macdonald and Young).—Jan. 6 and 13, T.R., Newcastle.

LUCKY GIRL.—Jan. 6, T.R., Norwich; 13, T.R. Lincoln.

LUCKY GIRL.—Jan. 6, Empress, Brixton.

MAN AT SIX.—Jan. 6, New, Oxford.

MIDDLE WATCH. — Jan. 6, Gaiety, Hastings; 13, T.R., Brighton.

MISDOINGS OF CHARLEY PEACE.—Jan. 6, New, Cardiff; 13, Winter Gdns., New Brighton.

MONSTER, THE.—Jan. 6, Empire, Preston.

MOTHER GOOSE (Parkin).—Jan. 6, Pavilion, Liverpool.

MR. CINDERS (No. 1).—Jan. 6, T.R., Brighton.

MR. CINDERS (Macdonald and Young).—Jan. 6, T.R., York; 13, Empire, West Hartlepool.

MURDER ON THE SECOND FLOOR.—Jan. 6, Pal., Chelsea.

NEW MOON.—Jan. 6, Alhambra, Glasgow.

O'MARA OPERA.—Jan. 6, T.R., Stockport.

PATSY, THE (Macdonald and Young).—Jan. 6, Grand, Derby.

PERSONS UNKNOWN.—Jan. 6, Hippo., Darlington; 13, T.R., Huddersfield.

PERSONS UNKNOWN.—Jan. 6, Hippo., Aldershot.

PETER PAN.—Jan. 6, Hippo., Gloucester.

PLUNDER (Highley).—Jan. 6, Perth.

RED RIDING HOOD (Loman).—Jan. 6, Pal., Huddersfield.

RED RIDING HOOD (Mavis).—Jan. 6, Wellingborough.

ROBINSON CRUSOE (Kimberley and Fortescue).—Jan. 6, Hippo., Preston.

ROBINSON CRUSOE (Jazon and Montgomery).—Jan. 6, Court, Wigan.

ROBINSON CRUSOE (Kimberley and Fortescue).—Jan. 6, Hippo., Preston.

ROBINSON CRUSOE (Collins).—Jan. 6, Hippo., Hamilton.

ROBINSON CRUSOE (Gair).—Jan. 6, Hippo., Mexborough.

ROOKERY NOOK.—Jan. 6, H.M., Carlisle; 13, T.R., Sheffield.

ROSE MARIE (Macdonald and Young).—Jan. 6, King's, Dundee; 13, O.H., Dunfermline.

SARAH ANN HOLDS FAST.—Jan. 6, Winter Gdns., Waterloo.

SINBAD THE SAILOR (Le Cren).—Jan. 6, Queen's Park Hippo., Manchester.

SINCLAIR, ARTHUR, AND MAIRE O'NEILL.—Jan. 6, Grand, Southampton; 13, County, Bedford.

SO THIS IS LOVE.—Jan. 6, Grand, Blackpool; 13, Empire, Swindon.

STREET SINGER.—Jan. 6, Hippo., Southampton; 13, Palace, Chelsea.

SQUEAKER, THE.—Jan. 6, T.R., Sheffield; 13, T.R., York.

STUDENT PRINCE (Macdonald & Young).—Jan. 6, Pal., Burnley; 13, Court, Wigan.

TERROR, THE (Ricketts).—Jan. 20, West Pier, Brighton.

TRIAL OF MARY DUGAN (Macdonald & Young).—Jan. 6, T.R., Chatham.

TWO LITTLE VAGABONDS.—Jan. 6, Pal., Camberwell.

VAGABOND KING.—Jan. 6, Empire, Stratford.

VIRGINIA (Macdonald and Young).—Jan. 6, Hippo., Southend; 13, T.R., Bournemouth.

YELLOW SANDS (Barry Jackson and Prince Littler).—Jan. 6, King's, Hammersmith; 13, Theatre, Wimbledon.

77, PARK LANE.—Jan. 13, Empire, Kingston.

### RESIDENT COMPANIES.

ANDERSON, GRANT, REP.—Pavilion, Sheerness.

ATHOLL, DOUGLAS.—Palace, Nottingham.

BARRY O'BRIEN REP.—Grand, Blackpool.

BUCKLEY, FRANK.—Queen's, Brierley Hill.

CHURCHILL, FLORENCE, REP.—Dundee.

DENVILLE, ALFRED.—R., Rochdale; O.H., Macclesfield; R., Chester; Majestic, Benwell-on-Tyne; R., Preston; R., Sunderland.

FORTESCUE, FRANK, PLAYERS.—G., Walsall; Al., Devonport; R., Smethwick; R., Middlesbrough; Pal., Redditch; H., Bursiem.

GARRICK PLAYERS.—County, Bangor

GLAZE, WILL H.—Empire, Belfast.

HART, JAMES, REP. PLAYERS.—Hippo., Bury.

HIPPO. PLAYERS.—Hippo., St. Helens.

LANGLEY, HOWARD. — Argyll, Greenock.

LAUREATE PLAYERS.—O.H., Kidderminster.

LITTLE LEEDS REP.—Leeds.

MANSFIELD, HERBERT.—Pav., Perth

METCALFE, EARLE. — New Empire Port Talbot.

MILLANE PLAYERS.—Gaiety, Douglas.

MUNICIPAL REP.—Pier, Worthing.

NORTHAMPTON REP.—O.H., Northampton.

REGENT REP.—Regent, London.

REPERTORY CO.—Little, Bristol.

REPERTORY PLAYERS. — G., Blackburn.

ROYAL REPERTORY PLAYERS.—R., Darlington; T.R., Grantham; T.R., Wolverhampton.

RUSHOLME REP.—Manchester.

SALBERG REP.—Alex., Birmingham.

SHEFFIELD REP.—Rep., Sheffield.

VENNER REP.—Palace, Scunthorpe.

VICKERS REP.—Olympia, Coalville.

WALKLEY & HEALEY REP.—Pav., Leicester.

WILSON, BERT J.—Tower Playhouse, Blackpool.

### REVUES.

ALL RIGHT ON THE WESTERN FRONT.—Jan. 6, Hippo., Coventry.

AND THE NEXT.—Jan. 6, Regent, Weymouth.

AUGUST, 1914.—Jan. 6, Empire, Bristol.

BARBED WIRE.—Jan. 13, Palace, Blackburn.

BRASS TACKS.—Jan. 6, Empire, South Shields.

BURLESQUE.—Jan. 6, Paisley.

CASEY'S COURT. — Jan. 6, Hippo., Ilford.

CHRISTMAS PIE.—Jan. 6, Court, Warrington.

CLOWNS IN CLOVER.—Jan. 6, Hippo., Wolverhampton.

CLOWNS IN CLOVER (Arnold).—Jan. 6, Crewe; 13, Aldershot.

C.O.D.—Jan. 6, Pal., Neath.

DREAMS OF DELIGHT.—Jan. 6, Hippo., Norwich.

EVER SO GOOD.—Jan. 6, Alex., Hull.

FAMILY AFFAIRS.—Jan. 6, Kemble, Hereford.

FOR GOODNESS SAKE.—Jan. 6, Hippo., Brighton.

FORMBY'S GOOD DEED.—Jan. 6, Hippodrome, Boscombe; 13, Empire, Middlesbrough.

FUN SHOWERS.—Jan. 6, Pal., Bradford; 13, Palace, Warrington.

GETAWAY.—Jan. 6, T.R., West Bromwich.

GET BUSY.—Jan. 6, T.R., Grantham.

GREAT STUFF THIS.—Jan. 6, Queen's, Poplar

INSURED.—Jan. 13, T.R., King's Lynn.

JUST A MINUTE.—Jan. 6, Hippo., Huddersfield.

LARKS.—Jan. 6, Tivoli, Aberdeen.

LADS OF THE AIR.—Jan. 6, Grand, Clapham.

LAUGH, HANG IT, LAUGH.—Jan. 6, Memorial Hall, Newbridge.

LOOK LIVELY.—Jan. 6, T.R., Bilston.

LUCKY IN LOVE.—Jan. 6, Hippo., Belfast; 13, Pal., Blackpool.

MAKING GOOD.—Jan. 6, Grand, Hanley.

MERMAIDS.—Jan. 6, Pal., Bath.

MERRY WHIRL.—Jan. 6, Empire, West Hartlepool.

MIND YOUR STEP.—Jan. 6, Empire, Newport.

MIRTH AND BEAUTY.—Jan. 6, Hippo., Exeter.

NEW SIGNALS.—Jan. 6, Heeley Green, Sheffield.

NOVELTY BOX.—Jan. 6, T.R., Dewsbury.

NUTS AND WINE.—Jan. 13, Granville, Walham Green.

ON PARADE.—Jan. 6, Pal., Attercliffe.

ONE OF THE BEST.—Jan. 6, Nelson.

PAINTED DOLLS.—Jan. 6, Pal., Reading.

PARIS, 1930.—Jan. 6, Empire, Kilburn.

PARISIAN PLEASURES.—Jan. 6, Empire, Glasgow.

PARIS LIFE.—Jan. 6, Empire, Sunderland.

PICCADILLY MELODY.—Jan. 6, Tivoli, Barrow-in-Furness.

PONTOON.—Jan. 13, Palace, Halifax.

RHYTHM.—Jan. 6, Rotunda, Liverpool.

ROUND THE WORLD.—Jan. 6, Palace, Halifax; 13, Palace, Carlisle.

SEA DOGS.—Jan. 6, O.H., Middlesbrough.

SHERRY COCKTAIL.—Jan. 6, Tivoli, Hull; 13, Hippo., St. Helens.

SHOW A LEG.—Jan. 6, Hippo., Ipswich; 13, Playhouse, Colchester.

SHOW OF THE YEAR.—Jan. 13, Hippo., Coventry.

SHOW'S THE THING.—Jan. 6, Empire, Swansea.

SONNY BOY.—Jan. 6, Pal., Blackburn; 13, Palace, Bradford.

SINGING CLOWN.—Jan. 6, Pal., Southampton.

SKETCHY BITS.—Jan. 13, Hippo., Aston.

SPLENDOUR.—Jan. 6, Hippo., Derby.

SOMETHING NEW.—Jan. 6, Hippo., Sheffield.

SWANEE RIVER.—Jan. 6, London, Shoreditch.

SWISH.—Jan. 6, T.R., Bury.

THIS YEAR OF GRACE.—Jan. 6, Pal., Plymouth.

TRES BON.—Jan. 6, T.R., King's Lynn.

TWO GLORIOUS HOURS.—Jan. 6, Hippo., Portsmouth.

UPS-A-DAISY.—Jan. 6, Metropolitan, W.

VENT DE FOLIE, UN.—Jan. 6, Empire, Nottingham; 13, Palace, Burnley.

WAKE UP AND DREAM.—Jan. 6, King's, Southsea.

WHAT PRICE THE NAVY?—Jan. 6, Empire, Islington.

RUSSIAN BALLET. — Jan. 13, T.R., Windsor.

# "THE ERA" LETTER BOX.

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English, Mr. J.
Fernley, Mr. George
Ferris, Miss Miriam
Field, Mr. Hubert
Fitzroy, Miss E.
Prewin, Mr. Harrison
Gautier, Mr. Ernest
Ginnett, Mr. Fred
Godwin Opera Compy.
Gough, Mr. Wm.
Grey, Miss ('Cellist)
Griggs, Mr. Harry
Hartley, Mr. Charles
Hartley, Miss Jennie
Heath, Miss René
Heilbron, Mr. Wm.
Hoey, Miss Iris
Hope, Mrs. Alice
Howard, Mr. Sydney
Jackson, Mr. Edgar
Kavanagh, Mrs. M.
Kern, Mr. Stuart
King, Mr. Arthur
King, Mr. Victor
Kirk, Miss Violet
Lashwood, Mr. George
Leeming, Mr. E. J.
Lenton, Miss Olive
Lisle, Mr. Oldham G.
Macdonald, Miss D. E.
Mackeown, Mr. M. J. J.
Mario, Miss Paola
Mazny, Mr. W. V.
McCormack, Mr. John
McLeod, Mr. F. R.
Meredith, Mr. James E.
Mills, Mr. Watkin
Monkhouse, Mr. Sydney
Montague, Miss M.
Moore, Mr. James
Morand, Mr. Billy
Moreton & Heath, Messrs.
Narks, Miss Ethel
Neilson, Mr. Fred E.
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Norfolk, Mr. & Mrs. Edgar
Northcote, Mr. R.
Percy, Mr. H. E.
Pettingell, Mr. Frank
Pilver, Mr. G.
Plante, Mrs. F. A.
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Pyne, Mr. Ellershe
Quentin, Mr. Roy
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Ray, Madame Belle
Raymond, Mr. Jack V.
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Ritz Sisters
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Sandrisi, Mr. Max
Satey, Miss Loule
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Scruby, Mr. Alex.
Seal, Mr. Bert
Sears, Miss Jenny (Harmony Girls)
Seymour, Phil
Seymore, Miss Madeline
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Stanley and Fisher
Stella, Miss Gwen
Stephenson, Mr. George P.
Stewart, Mr. Alex
Stone, Mr. Reg
Swain, Miss Betty
Sydney, Mr. Melbourne
Tacchi, Mr.
Talberto
Taylor, Mr. Chisholm
Taylor, Miss Daisy
Titheradge, Miss Madge
Tod, Mr. Quentin
Tootill, Miss Daisy
Turner, Mrs. A. McNicol
Tyser, Miss E.
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
Warren-Smith, Mr. W. P.
Watson, Mr. B. J. F.
Weight, Mr. W. H. P.
Wentworth, Mr. Ray
Westlake, Mr. Lionel
Weston, Miss Vera
Whyte, Mr. Cedric
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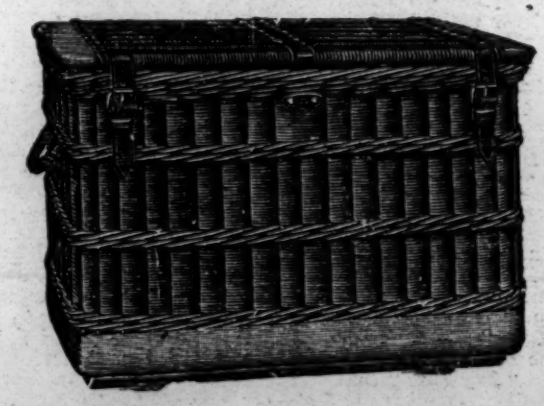

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# The VARIETY WORLD

**New Year at Old Vaudeville Club.**

The New Year was ushered in with all appropriate ceremony at the Old Vaudeville Club. A special Ladies' Night and New Year's Eve Party had been arranged, and members and their friends turned up in full force.

There was a pleasant absence of all formality, and all sorts of impromptu pieces of fun occurred. Several of the artists present were also induced to furnish turns, notably Miss Ethel Orrell; the Gerbola Brothers (who made a huge success); Mr. James Stewart, Mr. Jackson Potter, Mr. George Grant, Mr. Bud Carter, Young Lauri, Cardini, a veritable "card wizard," Mr. George Sanford and Mr. Dave Carter himself. Mr. Charles Lucas performed the duties of accompanist with his accustomed skill. One of the Club's septuagenarians, Mr. Joe Richards, was the life and soul of the party.

There was, of course, some dancing, and so enjoyable was the function that nobody would leave the premises until the ceremony of "chairing" the genial Dave Carter and his colleague Sam Josephs round the room had been performed.

**The Water Rats Also.**

Simultaneously on the floor below, the Grand Order of Water Rats were also doing their little bit to inaugurate the New Year. In this good work they were ably aided and abetted by the Lady Ratlings, and a most convivial evening resulted.

Here again informality was the order of proceedings, and there was no set programme. Some of the prominent "pros" present obliged with excerpts from their repertoire—not to mention impromptu efforts which the ordinary music hall patron will never be lucky enough to see. Imagine, for instance, those two stars, Charlie Austin and Talbot O'Farrell doing a "father and son" act! Never before have the full depths of pathos of "Sonny Boy" been so adequately plumbed.

Seth Egbert turned up with a quaint musical instrument which everybody wanted to handle; Josh Alexandre brought along the latest invention in wireless-gramophones, and, as for the brown top hat worn by Rhodes Parry, it was the envy of all beholders.

**Vaudeville Golfing Society.**

The Annual General Meeting of the Vaudeville Golfing Society will take place at the Old Vaudeville Club, on Friday, 14th February, at 11 a.m. The business will include the reception of the Secretary's report on the past year's working and the audited accounts and balance-sheet for the year 1928-29, together with the election of officers and committee for the forthcoming year.

Appended to the notice is a list of the present members, which totalled 170 odd. This is splendid news. It was considered marvellous when, a year or two ago, they reached the hundred mark. It now looks as if they will soon be celebrating their double century.

Simultaneously the existing committee have announced that, subject to ratification by the General Meeting, certain changes in the nature of the executive of the Vaudeville Golfing Society are proposed.

For one thing, Jack Henschel, who has acted with such energy and enthusiasm as Team and Press Secretary for the past five years, has been forced to retire owing to pressure of work. In his place, however, another enthusiast has been found in the person of J. Alex. Rose (who gave a taste of her ability in the organisation of the recent annual dinner), and it is proposed to change the title of the post to that of "Honorary Assistant Secretary."

Members are, therefore, in the meantime, urged to make a special note that all communications regarding competition matches and press work are to be sent to Mr. J. Alex Rose, at 20, Primrose Hill-road, N.W.3. The telephone number is Primrose 2508. All provincial entries for competitions are also to be sent to Mr. Rose.

**Committee Meeting.**

An important meeting of the Committee of the Society will be held at the Old Vaudeville Club, 6, New Compton-street, at 11.30 sharp, on Wednesday, January 22nd. All committee members are urged to attend.

**Season's Prospects.**

A week or two ago in these columns we had occasion to compliment the Vaudeville Golfing Society on their past year's success. Everything points to an even more prosperous New Year. We understand that requests are flowing in from other societies for matches to be arranged (a very good sign this); that other trophies have been presented (an even better sign murmur the "pot-hunters"), and that things are coming along in great style generally. It is to be hoped that members will rally round in force and increase the continuous flow of success which the Society has enjoyed for the past few seasons.

**Jim Foreman's Hole in One.**

Jack Henschel has had an interesting letter from Jimmy Foreman, who, with his wife, is touring the Mediterranean and North Africa. Jim sends a cutting from a newspaper rejoicing in the name of "Ab Moghreb Al Aksa and Morocco," which informs the world that Mr. J. Foreman, staying at the Villa Valentina Hotel, had the unique achievement of holing out in one on the Tangier Golf Course on Thursday, 12th December. Jim states that the delirium of the Moorish green-keeper, who happened to be standing near by, was delightful to behold.

**Manchester Variety Ball.**

The eighth annual Variety and Pantomime Ball, in aid of the Variety Artistes' Benevolent Fund and Institution, will be held at the Midland Hotel, Manchester, on Wednesday, January 15th. Tickets, one guinea. Dancing from 9 p.m. to 3 a.m. There will be valuable prizes for the most original and striking costumes. The ball is under the presidency of the Right Hon. the Lord Mayor of Manchester, and the Vice-President is Mr. Jesse Hewitt, of the Palace Theatre.

**V.A.F. Annual Meeting.**

The 24th Annual General Meeting of the Variety Artistes' Federation will be held on Sunday, Jan. 26th next. The General Secretary wishes to notify all members that their 1929 cards are now due for renewal, the total number of death levies required on the same being 20.

**The Agents' Association.**

In the notice under the above heading in our last issue it was omitted to state that the strong Committee formed by the provincial branch of the Agents' Association to take up the matter of the present unfair conditions prevalent in agency business in the North of England included Mr. C. Elliman, of the firm Edwards & Elliman, of Liverpool, who has been in the past a strong supporter of the provincial branch of the Agents' Association.

**The Paisley Disaster.**

The pain and sorrow caused by the frightful tragedy at the Paisley cinema is shared by the kindred professions. On the day following the disaster the following wire was sent by the Variety Artistes' Federation to the Provost at Paisley: "Chairman Harry Claff, Grand Council and Executive Committee of the Variety Artistes' Federation sitting in Council to-day, beg to tender to the parents and relatives their heartfelt sympathy in the great loss they have sustained in the terrible calamity at the Glen Cinema yesterday.—Drewe, General Secretary."

**The Fayre Four in Denmark.**

After a very pleasant journey from Stockholm, the Fayre Four Sisters arrived in Copenhagen as the bells were merrily ringing in the New Year. They opened on New Year's day at Lorry's Kabaret and scored an immediate success.

**Gracie Fields' Generosity.**

On the occasion of the old folks' dinner last Sunday, Miss Gracie Fields, who presided, handed to Mr. Harry Marlow, the secretary of the V.A.B.F. and I., a cheque for £100 as a donation. The committee extend to Miss Fields their gratitude and thanks for her handsome gift.

The committee also express their thanks to the Earl and Countess of Cromer for their gift of port, Messrs. J. Buchanan and Co., Ltd., for a case of whisky, and the Music Hall Ladies' Guild for fruit and gift of clothing for the ladies of Brinsworth.

**Empress' New Year Party.**

There were very merry scenes at "The Empress," Brixton, on Wednesday afternoon, when 1,500 local children were entertained by the management to a New Year's treat. Messrs. Robertson and Moss's "Singing Clown" Company provided two-thirds of the programme, and how the kiddies loved the show! They were also kept in high spirits by Mr. Bob Johnson (of Feldman's), who, for a quarter of an hour, sang popular numbers, and the youngsters made it real community singing when the slides were shown on the sheet. The two hours' entertainment also included two small pictures kindly lent by Pathé Frères.

Alderman Rice, the Mayor of Lambeth, who attended in state, sat through the whole performance, and addressed his audience from the stage. Alderman Lang Sims was also present, and assisted the management in providing an adult staff for arranging the children's safety. Each little person was presented by the management on leaving with a bun, orange and balloon. All the staff and artistes gave their services free. When Mr. George B. Andrews, the manager, asked the guests whether they had enjoyed themselves, the affirmative reply could have been heard miles away!

**Lucky Thirteen.**

Murray Leslie, who left South Africa on the 13th of last month, tells us that he signed his present contract on Dec. 13th, and opens with Walter Fehl in the new act which is being produced on Monday next at the Hippodrome, Birmingham.

**Magicians' Club.**

A most satisfactory response has been made, so Mr. J. O'Neill Fisher, the Hon. Treasurer, tells us, in connection with the Will Goldston Testimonial Fund, and the presentation will take place on the occasion of the annual dinner at the Hotel Victoria on Jan. 26th. At the same time, the Committee are anxious that the Testimonial should be a really representative one from all members of the Club, and the list will be kept open until Friday for this purpose.

**Kitty Franklyn.**

For many years past Kitty Franklyn has enjoyed successful pantomime seasons under the management of Mr. Leon Salberg. This year she is playing the title rôle in "Dick Whittington," at the Boro', Stratford. At the moment Kitty is now considering two offers for production made during the past week.

# LONDON VARIETY THEATRES.

## THE COLISEUM.

The "fresh argument" between Will Collinson and Alfred Dean now takes place on a dentist's doorstep. The grown man is a mere beginner at having teeth drawn: the schoolboy is a veteran—he says he has had "thousands of 'em" pulled out, and on the strength of this claim he establishes a complete ascendancy over his victim. He knows all about the dentist and his assistant, "Ginger the Butcher." He has been in their hands "thousands of times," and he comes week by week to see the fun when they overcome their patients' agonised struggles by brute force. Occasionally, very occasionally, he talks of other subjects, but his intellectual cunning lays such devilish snares that the wretched adult prefers the subject of his own torment and breathes a sigh of relief when the door opens. After a while he comes staggering back. "How many did you have out?" asks the schoolboy. "Thousands of 'em," answers the sufferer and they drop from his mouth, with a horrible rattle, upon the stage. These two are past masters in the art of backchat, and their argument remains brisk and comical right to the end.

Noni is the presiding genius of the programme. He is a picture which fills the eye. He wins a fervent welcome because of his joy in life, his delight in finding himself set among so many friendly faces, and his zest in possessing so many things to fool with. But mark the skill which underlies all his tricks! He can play piano, violin, bombardon, accordion, xylophone, and, I dare swear, a dozen instruments besides. He can conduct a band, tumble, and join the dancers. Just as writers of nonsense are invariably very learned men, so clowns must be performers of high accomplishment in serious things.

Once more I have to report plenty of mirth. The programme also includes the "Harmonylarity" of Rupert Hazell, whose broad effects of the comical set off the charm of Elsie Day. They are very happily matched, and the interlude of sentiment in the midst of his confidences about marital misfortunes is a sure stroke of showmanship.

The Irwin Sisters make their first appearance in England here this week. While one dances, the other represents her reflection in a mirror. They throw off their frocks at the end of this fantasy, and execute acrobatic postures together. Christiane and Durov come back again to caricature English, American and Spanish types of dancers, before their picturesque apache finale. That merry tumbler, Charlie Poley, has his great fall like Humpty Dumpty, and recovers blithely: there are few, if any, to equal him in this act. The singer is Olive Gilbert.

Columns could be written in praise of the chorus from "The Student Prince." Under the lead of Wilfred Essex, they sing those rousing ballads of drink, love and rejoicing which have haunted our memories ever since we first heard them.

## THE PALLADIUM.

Gaston Palmer is a cult. People who see him for the first time may find his manner amusing and his juggling extraordinary, but they will not get out of his performance a tithe of the pleasure we old admirers gain. There must be in him something of the gift of friendship. Anyhow, the more we see of him, the more we like him. All his "mistakes" may be known to you so well that you know exactly, as soon as he begins a trick, by what margin he will fail and precisely when he will succeed. But at this point, as surprise disappears, delight begins. The music-hall becomes ours. We are the hosts, and he our chosen guest.

And yet this programme is full of the public's idols. Who is more popular with all sorts and conditions of seekers after amusement than Jack Hylton? Nor is this massed approval more than he deserves. His conception of the whole duty of a dance band is so unexceptionable that the wonder is all others do not follow. Soloists may exhibit their peculiar and astonishing skill, but the rest are not idle in consequence. From the moment their number is signalled until the curtain falls amid the last thunders of applause, those rows of gleaming brass, of strings and woodwind, are creating a flood of sonorous harmony which keeps our toes and heels responding to its rhythms. Furthermore we hear the tunes we want to hear. Jack Hylton starts with "Singing in the Rain," switches on to "Piccolo Pete" (very humorously orchestrated), and then treats us to a touch of sentiment in "Ain't Misbehavin'"—all this merely as prelude to the labours of one show.

Many essay to derive humour from a fiddle. Of these, Fid Gordon must surely come first. Ingenuity, we feel, could go no further in exploring the comic possibilities of an instrument designed for quite opposite uses. Wilton Crawley, a black-faced comedian making his first appearance in England, chooses an instrument which is more inclined to have a little fun, and with the orchestra's aid he adds to its mirthful associations.

Horace Kenney has revived his old sketch of the versatile entertainer who crops up repeatedly with conjuring, clog dancing and other exhibitions of skill which are always swamped by the "black-out" at some crucial moment. Each is a perfect specimen of the humour of the underdog owing to the performer's persevering despair—a contradiction in terms which alone can describe Kenney's face.

Special praise is due to the setting provided for Odali Cereno. This creates a stage-picture worthy of the exquisite quality of her voice. Gwen Farrar and Billy Mayerl give us cause to congratulate ourselves on the happy chance which brought them together, so happily do their talents unite. The Two Heltanos are expert head and hand balancers, and Alan K. Foster's Twelve Palladium Girls add considerably to our enjoyment.

## VICTORIA PALACE.

A particular sparkle about the Victoria Palace programme this week suggests that all those artistes appearing who are not yet "stars" soon will be "stars"! Stetson, for example, is neat with his hats and cigar boxes, but he also has that particular brand of humorous personality that marks a good artiste. Among other things, his frequent attempts to take a peep in his mirror between breathless balancing feats, merely to see if his tie is straight, are very funny.

Jack Short and May Dalziel follow, and these two "drops o' Scotch" seem determined to make their act go directly the curtain rises. They are breezy, cheerful, quaint and—tuneful. Their scraps of old Scotch songs were appreciated.

Follows Jimmy Ferguson. Another Scotsman? No! Jimmy is a "coluhed gentleman"—and very good, too. He dances, sings and patters in the neatest style, and his quick change in front of the audience from a normal negro to the stage "nigger" that we are used to seeing is subtle in conception and slick in execution. His "Built All Wrong" patter is more originally funny than anything we have heard for a long time.

Then comes Maisie Gay—a public favourite that receives the public's favour. Maisie starts talking in her own inimitable way as soon as she appears, and never stops during the whole of her hilarious sketch, "The Ministering Angel," in which she is assisted by Edward Coventry and Dinka Starage. Mona Grey is more amazing than ever in spite of her recent troubles. Her extremely faithful representations included a violin, a tenor, a sob-song, a gramophone record (side-splitting as it runs down), a performing child—this is her biggest gem—and, finally, Victoria Monks singing "Won't You Come Home, Bill Bailey?" which "fetched" us all!

Van Horn and Inez claim to do "60 turns a minute" in their skating act. We did not count the turns, but had they claimed to do 600 we'd have been convinced. The amazing whirls done on their tiny rink are real breath-takers, and none who like a genuine thrill should miss this act. For real excruciating comedy, commend us to the Rego Twins. This burlesque of cat burglar and policeman is originally tackled, and is responsible for some of the best laughs of the evening.

We had to wait till the end for Debroy Somers, but once on the stage, he was not allowed to leave soon. In fact, the final enthusiastic calls for encore were met by a cold rendering of "God Save the King" from the Palace orchestra, or Debroy and we might have been there yet. This brilliant band gave all the latest successes, including the now-loudly-hailed "Singin' in the Rain," "Excuse Me, Lady," "Lonesome Little Doll," and "Moscow." There was some pretty dancing by a couple in costume to accompany the last three numbers, and some splendid fooling by "the boys" throughout. The last item, "It Ain't Gonna Rain No Moh," played as by the Boy Scouts, the Salvation Army, and the Guards Band, made an appropriately clever finish.

## HOLBORN EMPIRE.

The one and only Billy Bennett is on the programme at the Holborn Empire this week, a fact that makes, of course, for heaps of laughter. The famous comedian is in his best and brightest form, and some new material which he introduces is up to his best standard. Billy gets a splendid reception, and fully deserves it. Frank Melbourne, who opens the bill under the description of "Australian Bellboy," proves himself an agile dancer and also very adept as a club juggler, whilst combined terpsichorean work is seen to perfection in the turn provided by Francis A. Mangan's Twelve Plaza Tiller Girls. A special compliment to whoever is concerned for the artistic setting in which these dainty ladies trip the light fantastic. Mr. Gillie Potter is back again with his dry humour, not to forget his blackboard and chalk, whilst the Three Cresso Brothers, billed as the "Phlegmatic Swedes," commence with an innocuous looking game of ping-pong and finish up with all sorts of exciting acrobatic feats. As their title betokens, they are a cool, calm and collected trio, who at the end put on their coats and hats and saunter off as if nothing had happened.

Patti Moore and Sammy Lewis are as bright and lively a pair as you are likely to see. From the word "go" they are either singing, dancing or pattering in the sprightliest manner imaginable. As for their final simultaneous step-dance up and down a stairway, it fairly brings down the house. Will Hay is also here in his latest glimpse of the adventures at that strange academy, "St. Michael's." In this latest effort the new boy does not have it quite so much his own way, but the "old boy" is as dry and funny as ever. Will Hay is a great comedian, and his assistants (nowadays named on the programme and proving to be Bill Hay and H. Gordon Saunders) play up to him in wonderful style. The programme is completed by Guido Deiro, a very impressive piano-accordionist, who is making a first appearance here, and blonde-haired Tamara, with the item which she so aptly describes as "Artistry in the Air."

## LONDON HIPPODROME CHARITY PERFORMANCE.

There was a particularly musical flavour about the special Sunday evening concert which was held at the London Hippodrome in aid of the North London Aid Society of the Home and Hospital for Jewish Incurables. We heard, for instance, the first rendering of three new songs—"Keep your sunny side up," "There's a place in the sun for you" and "Step by step, I'm marching home to you." Seeing that the singing thereof was in the safe hands (or vocal chords) of smiling Billy Mason (assisted by Leslie Holmes), it is needless to say these three very melodious numbers were heard to their best advantage, and it is safe to prophesy a future for all of them. Operatic singing was supplied by a silvery-voiced Italian tenor, Enrico Musio; that popular musical comedy star, Miss Eva Sternroyd, came along and gave of her best, while others on the vocal side included Miss Olga Charna (soprano), Messrs. Scovell and Whelan, Miss Anita Davis (soprano), and Mr. Norman Margolis (tenor).

Variety was lent to the proceedings in various ways. One of the most popular, naturally, was the item presented by the veteran Charles Coborn. We lost count of the number of curtains that the famous old comedian had to take. Humour had been supplied earlier in the evening by Mr. Frank Early; no less successful had been the anecdotes of Mr. Hugh E. Wright and the versatile impressions of Miss Madge Kennedy, whilst two young ladies of tender age, Baby Raie and Miss Rita Grant, also created a very favourable impression. Other items included Miss Ada Vernon, comedy artiste; Miss Gladys London, elocutionist; the Michigan Band; Miss Maud Gold (violinist) and Miss Agnes Mills (pianist), who provided an artistically played Beethoven Sonata, and Miss Phyllis Nash (violinist). It should be added that the hon. stage organiser was none other than Mr. Bert Aza.

**Edgar Wallace—Actor.**

We were talking to Mr. "Jimmy" Molloy in the bar at the Pengo Empire Theatre last week—No! "Jimmy" was paying—when a local resident walked in, a Mr. Batchelor. He was in trouble, because the previous week he had got home very much after midnight, and in reply to his wife had said that he had been to the Pengo Empire (where one of Mr. Wallace's plays, "Persons Unknown," was being played) and seen some fine acting by that fellow, Edgar Wallace!


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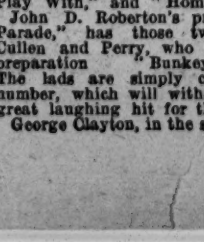

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# FROM THE SONG PUBLISHERS.

**B. Feldman and Co.**

Words can scarcely do justice to the enormous success of the Feldman numbers in pantomimes throughout the British Isles. Reports from delighted producers and artistes all testify to the wonderful popularity of the most wonderful budget of winners heard for years.

To give all the titles of the Feldman numbers which are at present sweeping the country would occupy too much space, but it may be said that those well to the fore include "Painting the Clouds With Sunshine," "Tip-Toe Thro' the Tulips With Me," "Am I Blue?" "Smiling Irish Eyes," "My Song of the Nile," "Lady Divine," "Maybe—Who Knows?" "I've Never Seen a Smile Like Yours," and "When You've Gone."

Feldmanism is the dominant musical force in the great pantomimes produced by Julian Wylie in various parts of the country. At the Palace, Manchester, in "Robinson Crusoe," the outstanding musical successes are "Under the Spell of the Moon," "Everybody Loves You," "Painting the Clouds With Sunshine," "Tip-toe Thro' the Tulips With Me," "I've Never Seen a Smile Like Yours," and the big comedy winners, "Rabbit and Pickled Pork," and "What Should We Do Without Gravy?"

Liverpool is revelling in the gorgeous "Aladdin" panto presented by Julian Wylie at the Empire. There are four notable hits in the production, namely, "Painting the Clouds With Sunshine," "Everybody Loves You," and "Under the Spell of the Moon."

One of the finest Julian Wylie pantomimes is at the King's Theatre, Edinburgh, and here the "Queen of Hearts" captures all hearts with "Under the Spell of the Moon," "Heigh Ho, Everybody, Heigh Ho," "Painting the Clouds With Sunshine," "When You've Gone," "Tip-toe Thro' the Tulips With Me," and "What a Day."

"Under the Spell of the Moon" and "Nine Inch Nails" are two exceptionally popular hits featured in Julian Wylie's great spectacular pantomime at Drury Lane.

At the Birmingham Theatre Royal, in Julian Wylie's "Goldilocks" panto, notable successes are "Under the Spell of the Moon," "Everybody Loves You," "Painting the Clouds With Sunshine," and "Tip-toe Thro' the Tulips With Me."

Francis Laidler's pantomimes are guarantees of first-rate musical fare, and his three productions at Bradford, Leeds, and Nottingham, are rich in the famous Feldman tonic. In "Jack and the Beanstalk," at the Prince's Theatre, Bradford, big hits are being registered with "Tip-toe Thro' the Tulips With Me," "I've Never Seen a Smile Like Yours," "Painting the Clouds With Sunshine," "My Song of the Nile," "Lady Divine," and "Dance of the Paper Dolls."

The above numbers, together with "Am I Blue?" and "Park Yourself Close To Me," are also featured with enormous success in "Mother Goose" and "Cinderella," Mr. Laidler's pantos. at the Theatre Royal, Leeds, and the Theatre Royal, Nottingham, respectively. Feldman's lead everywhere in the North!

Fred Clements is another panto. producer who pins his faith to Feldmanism, and a total of over forty of the firm's winners are featured in his productions at the Lyceum, Sheffield; Opera House, Leicester; Grand, Hull; and Theatre Royal, Plymouth. Among the most notable of these hits special attention can be directed to "Painting the Clouds With Sunshine," "Love Is Like a Rose," "My Song of the Nile," "Am I Blue?" "Lady Divine," "Lift the Juleps To Your Two Lips," and "What Should We Do Without Gravy?"

The Melville Brothers are likewise pursuing the Feldman policy at the London Lyceum, Brixton Theatre, and Brighton Grand. Here again, the favourite musical numbers are "Painting the Clouds With Sunshine," "Tip-toe Thro' the Tulips With Me," "My Song of the Nile," "What Should We Do Without Gravy?" and "I've Never Seen a Smile Like Yours."

Meanwhile, letters are being received at Feldman's from panto. artistes everywhere, reporting individual successes with the firm's winners. Here are a few extracts from typical messages to hand:—

Writing from the Opera House, Belfast, where they are appearing with big success in "Dick Whittington," Adelle Strong and Tom Deere reports that things are "going strong." Mr. Deere, as the Emperor of Morocco, reports an outstanding hit with "My Song of the Nile."

Eileen Lane, with Arthur Watson's "Robinson Crusoe" company, writes: "My biggest hits are 'When You've Gone' and 'You Fell In Love With the Moonlight.' Everyone sings these great winners!"

Beattie Allen, another Feldman enthusiast, writes: "'Painting the Clouds With Sunshine' has proved a wonderful success for me."

Harry Arthurs has praise to give for "My Song of the Nile," which he says has proved "a tremendous success."

A postcard from that popular comedian, Fred Gwyn, reads as follows: "Am singing 'Rabbit and Pickled Pork.' It's a big success in the Christmas show here."—(Pier Pavilion, Eastbourne).

Charming Doris Ashton writes enthusiastically to say: "This really is a Feldman panto. I am featuring 'Tip-toe Thro' the Tulips With Me,' 'Painting the Clouds With Sunshine,' and 'Only For You' with big success." In the same pantomime popular Billy Rawson reports a tremendous hit with his Feldman waltz-ballad, "Lady Divine."

Another popular panto. star is Effie Mann, who writes: "The audiences love 'Painting the Clouds With Sunshine,' and 'Tip-toe Thro' the Tulips' is a splendid duet. 'Only a Rose' brought the house down, and we dance our ballroom scene to 'Lady Divine.' Everybody songs 'Heigh Ho! Everybody, Heigh Ho!' And how they applaud your numbers!"

Rhys Thomas and Elsie Ingham, with Jazon and Montgomery's "Robinson Crusoe" Company, report terrific success with "Only For You."

Further proof of Feldman supremacy in Pantoland will appear in these notes next week!

**Lawrence Wright Music Co.**

With the opening of New Year all is now set for what will undoubtedly prove the greatest song offering in the history of the Wright firm. The Wright songs go from triumph to triumph in nearly all pantomimes throughout the country, justifying the unlimited confidence placed in them by artistes.

A line from Elsie Denham informs us that Horatio Nicholls' great ballad "Let Me Dream in Your Arms Again" is the outstanding number in the show. An excellent reception is accorded to this talented artiste in her fine rendering of this number, and "You Wanted Someone To Play With"; also "S'posin'."

Fred Clements, always an ardent enthusiast of Wright songs, is extremely satisfied with that big comedy number, "My Wife Is on a Diet," which is being featured along with "Let Me Dream in Your Arms Again," in his pantomime production at the Gand Theatre, Hull.

Teddie Butt, appearing in pantomime at the Opera House, Leicester, where she is playing Principal Boy, is putting over in great style "Come On, Baby," a terrific pep number. Al Maurice, in the same production, has made "My Wife Is on a Diet" one of the biggest hits of the show. Al undoubtedly gets every ounce out of that number, and has his audiences singing it with great gusto.

Doreen Graham, appearing in Percy Holmshaw's "Robinson Crusoe," at Torquay, and playing Principal Boy in the production, is extremely enthusiastic over the merits of "Come On, Baby," which she tells us is going very big and undoubtedly leaving a lasting impression.

Amongst the many extremely satisfactory reports to hand of the success of "Let Me Dream in Your Arms Again" is one from Nora Roden, a fine artiste.

Irene Adair, whom we saw in that fine production, "Ripples," is extremely keen on several of the Wright hits, and has in active preparation numbers which she has every confidence in.

Maxwell Carew, playing Dame at the Scala Theatre, London, is creating a furore with his rendering of "Mucking About the Garden." Maxwell handles this in fine style, and has his audience with him from start to finish.

Sandy Powell, in his second season at the Boro' Theatre, Stratford, pantomime, paid us a visit, and apparently is mightily pleased with "Don't Be So Unkind." Sandy is getting every ounce out of this number.

"Our Page Boys," whom we saw at the Empire, Mile End, are just "All-Wright," their programme, which met with a great reception, comprising such big numbers as "Mucking About the Garden," "You Wanted Someone to Play With," and "Home in Maine."

John D. Roberton's production, "On Parade," has those two great lads, Cullen and Perry, who have in active preparation "Bunkey-Doodle-I-Doh." The lads are simply crazy over this number, which will without doubt be a great laughing hit for them.

George Clayton, in the same production, has several of the Wright hits in active preparation.

Will Murray, with his new production of "Casey's Court," at the Camberwell Palace last week, put into the show that big Leslie Sarony novelty number "Jollity Farm," and is highly delighted with the reception accorded to it, and to the big laughing hit, "Bunkey-Doodle-I-Doh."

List of new publications, 2s. each. (No professional copies): "Would He Do the Same For Me?" "Blue Turning Grey Over You," "Prisoner of Love."

**Campbell Connelly and Co., Ltd.**

The sensational success of Campbell Connelly's pantomime songs throughout the country is phenomenal. "Dream Mother," "I've Got a Feeling I'm Falling," "Underneath the Russian Moon," "Give Yourself a Pat on the Back," "To Be in Love," "There Ain't Many Babies About," "I'll Always Be in Love With You," etc., have scooped the pool, and now "Recollections," the new waltz-ballad, is destined to be the biggest hit they have ever issued.

In Teddy Worth's "Aladdin," Daphne Jay, the dashing principal boy, makes a hit with "Blue Hills of Pasadena," and Dolly Fordham, the principal girl, has the new season's waltz-ballad hit in "Recollections." The girls, and they are some girls, put over "I'm as Good as You."

In "Swish" Revue, Winnie Seaman has found another winner in "Mean to Me." Nan Hornby has a real hit for her beautiful voice in "Dream Mother." The Quintette put over "I'll Always Be in Love With You," and the Girls as usual score with "Breakaway." In Kimberley and Fortescue's "Robinson Crusoe," Jill Hayes, the charming principal boy, has two hit songs in "I'm as Good as You" and "Don't Make My Heart Your Plaything." Marguerite Dalmeyda, the pretty principal Girl, is encored for "Underneath the Russian Moon."

(Continued on page 13.)

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# FROM THE SONG PUBLISHERS.

(Continued from page 12.)

In Sid Dooley's "Babes in the Wood," Hayden Hall and the company have a great reception for "What Can You Do Without Money." "Give Yourself a Pat on the Back," is, as usual, a big hit. Doris Knight has three C. and C. hits in "Breakaway," "He's So Unusual," and "I've Got a Feeling I'm Falling," while Louise Cecil scores with the new waltz song, "Recollections." In Mrs. Kimberley's "Dick Whittington," Winifred and Lorna Laurie score with "I'm as Good as You." Johnny Shanley and Hal Ready have the audience singing "Give Yourself a Pat on the Back," and Pat O'Donoghue is encored for "I'll always Be in Love With You," and of course, "Breakaway" is the big song and dance for the girls. Rhys Evans in Fred Le Cren's "Sinbad," is making a record hit with "Underneath the Russian Moon."

In Francis Laidler's "Mother Goose" pantomime at Leeds, the St. John Sisters score with "Breakaway." "He's So Unusual," and "I've Got a Feeling I'm Falling." Joan Brett, prettier than ever, makes the hit of the show with "There's a Place in the Sun For You." In Mr. Laidler's pantomime at Bradford, Madge White, the clever principal boy, scores with "There's a Place in the Sun For You." John Keet uses his magnificent voice to advantage in "Picking 'Em Up." Fred Mason and a pretty lady partner, put over "Breakaway" with the usual successful results. Betty Davies and the Principal Boy are encored for "I'll Always Be in Love With You," and the Girls put over "He's So Unusual" and "Do Something."

In "Goody Two Shoes," at the Grand Theatre, Leeds, Dick Evans and Mimi Crawford give a delightful rendering of "Mean To Me." "Give Yourself a Pat on the Back," by all the principals, makes its usual hit, and of course, "Breakaway."

In Fred Reynold's "Red Riding Hood," Bob Kent scores with "What Can You Do Without Money?" and Nan Hall, the Fairy Queen, has a wonderful reception for "Recollections." The Kiddies are encored for "Dream Mother," and the Girls score a triumph with "I've Got a Feeling I'm Falling."

In Randolph Sutton's "Babes in the Wood," at Huddersfield, Sonia Seal and Eileen Omerod, make a hit with "I've Got a Feeling I'm Falling." Pretty and dashing Sonia also scores a wonderful hit with "I'll Always Be in Love With You" and "Do Something." Billie Lyle is recalled for "Give Yourself a Pat on the Back."

At the Theatre Royal, Halifax, Bessie Evans, the pretty principal girl, has a hit song in "Pearl of Old Japan." Rena and Andy score with "Do Something" and "Breakaway." The Sisters Sanger are a hit with "He's So Unusual" and "Dream Mother," and the girls have two successes in "I've Got a Feeling I'm Falling" and "Walking With Susie."

Madame Terry writes us a charming letter to say that "Breakaway" is the most successful ensemble number she has ever produced. Terry is using the number in six big productions, and is also producing "Recollections" in the same beautiful manner that she put on "For Old Time's Sake" and "Together."

Jimmy Ferguson, at the Victoria Palace, is making his usual hit with "I've Got a Feeling I'm Falling" and "So the Bluebirds and the Blackbirds Got Together."

The clever Duggan Sisters are delighted with the success of "I've Got a Feeling I'm Falling." Frank Parr says his two big hits are "Breakaway" and "Louise." Nellie Victor is scoring a phenomenal hit with "Dream Mother," "To Be in Love," and "Breakaway." The charming Wright Sisters in "Dick Whittington," at Taunton, report the tremendous success of "Blue Hills of Pasadena." The Estelle Sisters are stopping the show everywhere with "I've Got a Feeling I'm Falling."

Gladys Leslie, the pretty and piquant "Aladdin," at Southsea, is making a glorious hit with "Dream Mother," the new sob fox-trot ballad. Marie Santoie in "Vim" Revue, is scoring a triumph with "He's So Unusual" and "Mean To Me." Fay Hampton, at Lewisham, is encored every performance for "Someday Somewhere," and Lyons and Fay, the clever comedians, have a riot in "Give Yourself a Pat on the Back." Frank Melbourne, the Australian juggler, is using in his act "To Be in Love," "I've Got a Feeling I'm Falling," and "Louise," with great success.

### Chappell and Co., Ltd.

"The Shadow of a Rose," the new valse ballad hit sung by Miss Lilian Davies at the Drury Lane, is the popular success of this pantomime—this outstanding artiste making a conspicuous hit with this new number written by Desmond Carter and Vivian Ellis. Reports from all over the country show that Chappell hits are the established successes of all the pantos, "Sleepy Valley" being the sensation number and easily the biggest success recorded—it is being featured in most pantomimes and provides the hit of each show.

The strong ballad, "Jus' Keepin' On," is proving itself the big number in many Christmas productions and is another Lilian Davies' success at the Drury Lane.

There is no doubt of the success of "My Dream Memory" and "Lovable and Sweet," the theme numbers of the all-singing and talking film triumph, "Street Girl," which is released this week. These two exceptional numbers will shortly be predominating successes. Artistes should secure and score heavily with these popular items.

Other reports testify to the success of "Jericho," the big rhythm fox-trot hit and "Piccolo Pete," the sensational novelty comedy hit which Jack Hylton features with his usual success.

Well to the fore this season are "Leader of the Town Brass Band," Ernest Longstaffe's new success, and "You're My Silver Lining of Love"—both these numbers having been introduced to many pantos this year.

Other favourites from the house of Chappell include "There's Nothing New In Love," "When Niccolo Plays the Piccolo," "Little Mother of My Dreams," "Because I'm Fond of You," "Over the Wall of My Garden," and the popular favourite, "Little Grey Church on the Hill." Artistes are invited to send 2s. for a full selection to Chappell and Co., Ltd., 52, Maddox-street, London, W.1.

### Francis and Day.

Playing a quick return to the London Palladium this week, Jack Hylton and his Boys enjoy truly wonderful receptions. Their present programme includes masterly arrangements of "Broadway Melody," "You Were Meant For Me," "Pagan Love Song," and "Singin' in the Rain."

Now with "Paris Life" Revue at the Empire, Sunderland, Harry Shalson proves highly popular with his intimate style of entertainment, an outstanding winner with this artist being "Honey." Another act featuring "Honey" with marked success are the well-known Pauline and Diana, at the Finsbury Park Empire, while on the same programme "You Were Meant For Me" and "Broadway Melody" continue to be great hits with Layton and Johnstone.

Richard Neller takes the place by storm at the Grand, Hanley, this week, with a delightful interpretation of "Yet You Forgot." In this number, Mr. Neller has great scope for his fine voice. The inimitable Bob Fisher creates a sensation at the Palace, Walthamstow, with his powerful voice and personality, and his receptions for "I'm Just a Vagabond Lover" and "The Sun is at My Window" leave nothing to be desired.

Debroy Somers and his band provide a fine show at the Victoria Palace this week, big features of their present repertoire being "Singin' in the Rain" and "I'm Just a Vagabond Lover." At the same house, Jimmy Ferguson, the original singer of "The Sun is at My Window," scores in his usual brilliant manner with this song.

Appearing in Hurley Productions' "Sonny Boy" Revue, Teddy Morris and his band find wonderful applause-getters in "I'm Just a Vagabond Lover," "Marie," "My Mother's Eyes," and "Some Sweet Day." Deiro, the well-known accordionist, appears with great success at Holborn Empire this week, where his well-chosen repertoire includes "Honey" and "A Precious Little Thing Called Love."

Percy H. Holmshaw shows his usual keen discrimination in choice of material by selecting "The Pretty Little House That Jack Built" as the big feature number in his "Robinson Crusoe" at the Theatre Royal, Torquay, this year. This charming song is beautifully staged, and the applause after each performance is ample testimony to its great popularity.

"Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa" is a "wow" for Harry Brunning, who has the whole audience singing the refrain of this song at the Regent Theatre, King's Cross. This artist appears in the novelty production "This and That." At present on tour with Jack Gillam's "Sinbad the Sailor," Arthur Clarence reports the sensational success of "F. & D." numbers featured in the production. "That's What Puts the 'Sweet' in Home Sweet Home" and "A Precious Little Thing Called Love" are two ideal items for Kitty Bower. "You Should Never Worry Over Things Like That" provides an excellent concerted number for Jack Gillam, Arthur Clarence and J. Roxby, while much mirth is created during the rendition of "Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa" by Jack Gillam and Arthur Clarence.

News received from the Theatre Royal, Huddersfield, confirms the great popularity of the Francis & Day material in "Babes in the Wood" pantomime. "Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa" is again the comedy hit, and is rendered in great style by Dunn and Dee, another snappy item from this duo being "Two Two Double Two Timbustoo"; "A House on a Hill Top" and "Broadway Melody" are effectively used by the Austin Sisters, and "Hello Montreal" is equally successful as sung by Billy Lyle, while "Honey," "A Precious Little Thing Called Love" and "You Were Meant For Me" are striking concerted numbers.

"Honey" and "It Goes Like This" are big features for May Thorne, who appears in Turf Productions' "Babes in the Wood." In the same show "Marie" proves a fine ballad for Mary Rhodes, and George Garbutt is also successful in his artistic interpretation of "My Mother's Eyes."

Bert Grapho is a firm supporter of Francis and Day, and has included many of their current hits in his pantomime "Beauty and the Beast," which plays the Palace, Scunthorpe, this week. Leonora, the Fairy Queen, is invariably encored for "A Precious Little Thing Called Love," while "Sitting on the Cold Wet Grass" proves an ideal laughgetter for Jack Grapho. Other outstanding items in this production are Billie Val's rendition of "Weary River" and "The Sun is at My Window," a fine concerted effort.

Val and Trixie have now included "My Mother's Eyes" in their repertoire, and report excellent applause for this item at the Grand, Stockton-on-Tees. Topsy Texas and Jack E. Cliffe write from the Empire, Shirebrook, to tell us that "A Precious Little Thing Called Love" is receiving fine ovations and that they are now producing "Down Among the Sugar Cane" with every confidence. Providing a bright speciality in "Breakaway" Co., at the Hippodrome, Yarmouth, this week, Vesta Ray creates much mirth in her version of "Stop and Shop at the Co-op. Shop." This excellent point number is a fine asset to her repertoire.

"When My Dreams Come True" is the latest addition to "Swanee River" Revue, and Will Garland is highly satisfied with the results. Playing the County Theatre, Reading, Eva Macdonald writes the Francis and Day Professional Department to say that "Honey" is the biggest hit she has handled for a very long time. Jim Forbes is excellently received at the Pavilion, Mossend, this week, where he provides a unique black-faced speciality. "A Precious Little Thing Called Love" is at present his outstanding hit, and he is rehearsing further "F. & D." items for an early production. Dora Dawn and Peggy Briden, the Silver Singers, continue to be highly popular in their renditions of modern numbers, and special mention must be made of "Blue Hawaii" and "The Sun is at My Window."

Percy Honri delights audiences at the Hippodrome, Norwich, with his clever work on the concertina, and special mention is made of his artistic arrangements of "Yet You Forgot" and "Honey." "Honey" continues to be a big number for G. H. Elliott, who appears in variety at the Hippodrome, Manchester, this week. "Marie" has now been introduced by Fisher and Ariani with complete success, the applause at Crouch End and Islington this week being ample testimony to their good choice.

Francis & Day numbers are well to the fore in Harry Dubourg's "Show a Leg" Revue, which plays to good business at the Hippodrome, Ipswich, this week. Fred McGuire is heard to great advantage in "I'm Just a Vagabond Lover," and Albert Tomlinson finds some fine vocal material in "When My Dreams Come True." "Marie" is an excellent ballad for Grace Daniels, while Betty Alwyn displays pep and personality in her rendition of "The Sun is at My Window."

The Geddes Brothers reap a well-deserved ovation at the Metropole, Glasgow, this week, where they present their unique instrumental speciality. "The Sun is at My Window" is reported to be their latest winner. Continuing variety engagements at Southall this week, the Dalton Sisters score regularly with their special arrangement of "The Sun is at My Window." "She's Funny That Way" continues to be a fine feature of Harry Slingsby's "Ups-a-Daisy" Revue, in which it is rendered by Billy Caryll. The show is appearing at the Metropolitan this week.

### Peter Derek, Limited.

Peter Derek, Ltd., are fortunate in having secured what will undoubtedly prove one of the greatest hits of the coming year—namely the fox-trot song entitled "Baby Angel," advance notices of which have already appeared in our columns. Mr. Debroy Somers has orchestrated this number, and will shortly be recording it, and as is well recognised by those who know, a score by Mr. Somers is a sine qua non of first class instrumentation. Band leaders should take an early opportunity of forwarding their professional cards to the publishers if they wish to be first in the field with this remarkable number.

Sydney Swain's (Live Wires) Music Comedy Co., are scoring a big success with the valse song, "I'm Longing For You," and have been featuring this, amongst other places, at the North Pier, Blackpool.

Bert Middle (Middle's Modern Melody Makers) states: "I have made a great hit of 'Journey's End,' which still continues to be in great demand at all functions . . . . congratulate you upon 'That Understanding Way' . . . . full of pep and hot rhythm, also a good singing number."

A delightful song for mezzo soprano, in the style rapidly regaining favour, is "Echoes of the Past," by Phyllis Eastwood. This was broadcast from Birmingham by Miss Eva Floyer on New Year's Day.

(Continued on page 15.)

# THE AGENCY WORLD.

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## CALLS FOR JANUARY 13, 1930.

THE LONDON COLISEUM, 2.15, 5.15, 8.15.
Rehearsal at 10 a.m. for—
Houston Sisters, Marika Rokk, Mangan Tillerettes, Flora Le Breton, Kautsky's Bears, Fred Duprez, Plattier Brothers, Mlle. Diane's Pigeons, Eric & Renee Le Fre, Movietone News.

STOLL PICTURE THEATRE.
(London Opera House)
"Talkies," Movietone News.

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Gladdy Sewell, Clapham & Dwyer, 4 Grey Horses, Christiane & Duroy, Louis, George Betton, The Melvilles, Poley & Partner, Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
"Cinderella," Movietone News.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Jack and the Beanstalk," Movietone News.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Circus Variety, Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

EMPIRE THEATRE, CHATHAM.
Talkies—"Broadway," Movietone News.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"Lads of the Air," Movietone News.

STOLL PICTURE THEATRE.
(Newcastle-on-Tyne)
"Talkies," Movietone News.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"This Year of Grace," Movietone News.

ARDWICK EMPIRE.
"Blackmail," Movietone News.

MANCHESTER HIPPODROME.
Rehearsal at 10 a.m. for—
"Fools in Paradise," Movietone News.

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LONDON PAVILION.
Ronald Colman in "CONDEMNED" (Film).

EAST HAM PALACE.
6.40 and 8.55.
Leslie Fuller presents MARGATE PED'LERS in a "REVIEW OF REVUES."

NEW SOUTH LONDON.
Rehearsal 12 (Low Pitch).
Joe Morrison's Productions, Ltd., to produce "GREAT STUFF THIS."

WALTHAMSTOW PALACE.
Rehearsal 12
Harry Slingsby presents "UPS-A-DAISY."

BRIXTON EMPRESS.
Rehearsal 12.
Murray Mills presents "THE MIRTH OF A NATION."

REGENT THEATRE.
Martin Sabine presents "77, PARK LANE." Comm. Jan. 11th, 1930.

METROPOLITAN THEATRE
Rehearsal 12.
Gertie Gitana, Donald Calthrop & Co., in "THE BLACKMAILER." Harry Champion Imperial Trio, Chas. Kasrae Trio, The Ruby Sisters, Haywood and Hay and Dorina, Tom Leamore.

WATFORD PALACE.
Rehearsal 2.30.
Archie Pitt presents "THE LIDO FOLLIES."

CHELSEA PALACE.
Rehearsal 12.
Macdonald and Young to produce "THE GIRL FRIEND."

The above are communicated for information without prejudice.

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### American Musicians and "Canned" Music.

The national advertising campaign to uphold the merits of "real" music as against the mechanical variety run by the American Federation of Musicians is being prosecuted with vigour. By "real music," of course, the Federation means music that comes to the hearer without any mechanical intervention between him and the performer, and the Federation's campaign is obviously directed chiefly against the mechanical music that is now used in motion picture theatres almost to the total exclusion of "real music."

The musician, it is contended, has no quarrel with the phonograph, since experience has demonstrated that not only does the making of the records provide employment for musicians but that the wide use of them stimulates a public demand for music which extends to "real" music. Likewise with the radio, which has an even better record, from the musician's viewpoint, than the phonograph. The hundreds of broadcasting studios in the cities supply employment for thousands of professional musicians.

In the same manner, it is altogether probable that the grievance of the musicians against the "synchronised" music of the films which has replaced the theatre orchestra, will soon find that its reason for existence has disappeared. Music, it may be observed, is one of the permanent things. The public may absorb an increased amount of mechanical music, but each year will find a greater number who regard such music as merely a substitute. The demand to hear music at first hand must grow, and grow the faster the more substitute music is encountered.

The blow to professional musicians by the practical abolition of moving picture theatre orchestras was a severe one, as it came suddenly, whereas the compensating factors were developing slowly. Radio broadcasting has not taken up the slack as fast as might have been expected, because the emphasis in broadcasting has fallen on solo performances. But an increasingly large proportion of orchestra music is being put on the air, and it is probable that shortly there will be steady employment for as many musical workmen as were employed in the movie houses under the old scheme.

### Thrills Behind the Scenes.

The well-dressed figure beside me pulled aside a sliding shutter in the side of the wall and cautiously peered through, murmuring, "It's dark." The room in which I was standing, writes my roving correspondent, was small but well appointed, and the opposite wall from the peephole bore a notice in flaming red in which two words, "The Cop," loomed large. There was a pause, and in the distance I could hear the strains of music. No other sound broke the silence till my companion again went over to the shutter. This time he seemed quite pleased for he said, "I can see him now. The lights will go up in a minute." Again we waited, then there was a knock at the door and in answer to the invitation to "Come in," a tall young man entered, advanced towards me and——shook hands. No, I hadn't strayed into a new Edgar Wallace production, nor yet into London's underworld. As a matter of cold fact I was in the manager's office at the Ionic Cinema, Golders Green. Indeed, it was Major Victor Diamond who manipulated the peephole shutter which incidentally allows him to keep an eye on the performance without going into the front of the house. The latest arrival was none other than Monti Truslove, the leader of one of the orchestras at this hall, and we were joined shortly by Robert Franklin, who leads the other orchestra.

### A Successful "Silent" House.

The Major had been giving me his views on the "talkies." The Ionic is of course a silent house, and a feature of the programme is a full orchestra during the whole of the continuous performance. That there is a public for silent pictures accom-

## CONDUCTED BY

# CLUB AND CABARET.

By VIATOR.

### The Cosmo.

I did a round of the night clubs on New Year's Eve, and found remarkable business being done at all. I don't know quite how they got everyone in at "The Cosmo," which was by invitation only, and Mr. H. W. Bradbury Pratt and Mr. Jesse Jacobsen were kept very busy, welcoming their guests. I noticed "Smiling" Billy Mason, Mr. Bob Fisher and Miss E. Richardson among them. I wondered what De Biere would do, seeing the small space he had to work in, and it was amazing the way this clever conjuror held the audience. He opened with his famous bird trick, which he "magished" in the usual way, cage and bird disappearing, literally before our very eyes and under our very noses. De Biere rose to the occasion also with his patter. "Do you know anything about birds?" he asked one gentleman, and his methods with the audience were in the best cabaret style. Then his "egg in a bag trick" was capital. A gentleman wrote his name on the egg; two other members of the club present held De Biere's wrists, and yet he made the egg vanish and appear again in the bag just as he willed. His rope trick, too, was baffling. An ordinary piece of rope was produced. It was held either end by independent people. De Biere cut it in the middle, and it fell to the floor in two pieces. Still held by each end, De Biere picks up the ends, puts his hand over them, and they are joined together. I am an honlife member of the Magicians' Club, and have seen some tricks in my time, but I award De Biere first prize for his work on New Year's Eve here.

### Nunky's.

Mr. L. Hampson, the secretary here, told me of the fine business done throughout Christmas, and there was a "bumper" house on New Year's Eve. The usual beautiful decorations of the fine Regent-street club were enhanced by the special Christmas ones. Pretty little Christmas trees adorned the place so artistically lighted. They seemed very fond of the old-time tunes here, as played by Arthur Rosebery's Hot Five, particulars of whom are in our Bands and Bandsmen columns. The cabaret was provided by Louis (Elyashavitch) and his International Dancers. The opening chorus, "Jericho," was well put over, and Louis scored heavily in a brilliant Russian dance. "Get up nice and early in the morning" is a fine number. I admired Loranna's solo effort and Max Kapota's amazing eccentric dancing. The Misses Peggy Wilson, Monica Dene, Barbera Stowe and Joan Halls, all pretty girls, also do well throughout this excellent show.

### The Trident.

As merry and jolly a crowd as you'll find I found here. Joe Mariani himself was well to the fore all the time looking after his guests and handing out favours and hats. Lolan and Lee opened the cabaret programme. The male partner, in conventional evening dress, and the lady in a smart black frock, began with "Perfectly Satisfied" song and dance, the lady following with a clever buck dance on her toes to the tune of "Down Kentucky Way." Then he, dressed as a ballerina, and she, in a pretty ballet frock, sang the "Wedding of the Painted Doll," finishing up on a humoresque which proved one of the funniest episodes possible. With two giant balloons, the fooling was in the best comedy style, and held the somewhat hilarious audience to the end. Earl Franklin, who is an eccentric burlesque dancer of distinct merit, opened with "What a Day" and "Come on, Baby," in which his quaint style was seen to full advantage, and he was enthusiastically applauded for his brilliant work to the tune of "I can't give you anything but love." Mr. Jack Berkeley dashes across from the Carleton Danse Salon with Four Rodney Hudson Girls (the Misses Babs Lovegrove, Alma Robins, Hazel Royce and Florrie May) and this quartette, all charming and pretty girls, danced superbly, both in individual items and concerteds.

### Murray's.

I actually saw the New Year in at Murray's, and here, the lights went out for a few seconds, and everyone stood up and sang "Auld Lang Syne." It was a very merry and crowded throng, too, that Al Tabor and his Band played to, and everyone seemed to be having a good time. An excellent cabaret show included that charming and talented artist, Miss Regina West; those clever burlesque acrobats and tumblers, the Hengler Bros.; Will Power and Partner, Unicyclists, who had a fine reception; and Hemming and Lawrence, a lady and gentleman, whose acrobatic dancing proved an ideal cabaret attraction. She is a very pretty and charming person, and he, too, has personality, and their skill and technique is excellent.

[*Photo: C. Friend-Smith.*

CROYDON'S CINDERELLA COACH IN CABARET.

### The Locarno.

A ramp! a riot! a rag! Thus was the New Year welcomed in at the Locarno Dance Club, Streatham Hill. Mrs. "Viator" tells me that at two or three minutes to midnight the whole place was suddenly plunged into darkness in the middle of a dance. As midnight approached, a spot light appeared to show the departure of a decrepit 1929 and out of a clock sprang an attractive young lady, none other than "Miss 1930." Then the huge assembly joined hands and sang "Auld Lang Syne" and cheered to the echo, and for twenty full minutes they went literally mad. The Misses Robinson, that talented and attractive family of dancing school fame, were responsible for the largest part of the cabaret show on this evening, when a number of their pupils danced and sang to the accompaniment of Miss Elsie Robinson. The Misses G. Angless, H. Battley, D. and J. Lintott, K. Bland, H. Keenan, J. Turner, J. Ellyott and P. Hunter opened with a toy wooden soldiers dance, and were followed by the Misses Nancy Robinson and Ruby Lee in football costume, in which they danced a vigorous number. Particularly attractive were the little white ballet frocks in which the Misses Valerie Smout, G. Angless, N. Dee, J. Hitchins and A. Love danced a pretty waltz number. Miss Nancie Battley was very funny in her burlesque of a concert singer of uncertain age and musical ability, when she sang "C'est Vous." Miss Jean Paul, though only a small person of twelve summers, had all the cabaret air when she sang "Button up your overcoat," and did some excellent hand-balancing and somersaults. All too short was the performance given by "Stersahore." She was attired in a lovely white ostrich feather trimmed costume, with a little white cap of the same feathers and an enormous ostrich feather fan. She gave a most graceful exhibition of a waltz a little clog dance, and finished with a charleston, doing some marvellous one-handed somersaults. The audience clamoured for an encore, but the management was adamant. Harry Pantz and his midgets in clever comedy acrobatic stunts caused a deal of amusement.

### The Greyhound, Croydon.

The photograph reproduced here was taken at the New Year's dance and cabaret at the Greyhound Hotel, Croydon, when "Miss New Year 1930" was ushered in on the stroke of midnight in a coach drawn by four ponies and driven round the ballroom. Mrs. Ivy Gibbs, the pretty and charming wife of Mr. C. E. Gibbs, the manager of the Grand Theatre, Croydon, appeared as "New Year." Mr. Gibbs is seen standing by the coach, which appeared in "Cinderella" at the Croydon Grand Theatre, and was kindly lent by the management and Mr. Harry Lane. There was an excellent cabaret provided for the 400 guests by Mr. J. Mercer, the experienced manager, including the J. Sherman Fisher Girls and Miss Joan Heather, from the Grand Theatre, in some exquisite dancing. Those two brilliant dancers, Isolde and Alexis, and Mr. Gordon Marsh and the Marshmallows, whose act I saw at the Holborn, described last week, were the other cabaret attractions.

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# BANDSMEN

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### EDGAR WHITE.

panied by human music, as opposed to mechanical reproduction, is apparent by the fact that enquiries are made at the pay box as to whether or no there is an orchestra, and invariably the enquirer murmurs his or her approval when it is explained that there is not only one but two.

It is the intention of the management to continue with a silent programme (increasingly difficult now, owing to many production companies making "talkies" only) as long as possible, then if, as is more than likely, they find it necessary to instal the required reproducing machinery, they will still keep one silent feature in the programme which will be accompanied by a human orchestra, and in addition the orchestra will provide a musical interlude. It is to be hoped that this courageous policy will amply repay the Ionic, which incidentally is one of the smaller theatres and that it can be made to pay the way will, I am sure, encourage other managements to restore their bands.

#### Haunted By Tunes.

"Give yourself a pat on the back, pat on the ba—" Sorry, that's the result of the pantos. I continually find myself bursting forth into snatches of pantomime songs, having visited umpteen shows and heard umpteen artistes sing umpteen numbers. Occasionally I've come upon rather a "dud" but the majority seem to stick in my memory and when I'm not "Mucking about the Garden" "I've got a feeling I'm falling" out of my "Peace of Mind," so I "Bunkey Doodle-i-doh" with the "Fairy on the Clock," and "S'posin'" "This is Heaven" we "Ain't Misbehavin'" and anyway "My Wife is on a Diet" so "Let me dream in your arms again" for "I've never seen a smile like yours" "Lady Divine." "Don't be unkind," why should I "Breakaway"? "I'm perfectly satisfied" and any way "You were meant for me," "Mary Ann," besides, "You wanted someone to play with." And that's enough of that!

Joking apart though, it is extraordinary this season how catchy the greater number of the songs are. One must be hardened indeed to sit through a show and not join in the chorus singing, or at any rate go home numming a tune. The previous year there only seemed to be two or three numbers that you could really carry away.

#### The Tale of a Hat.

A few days ago an eminent song publisher dropped in to see an artiste in whose company I happened to be. He was as usual very busy, but not too busy to pay one or two social calls. Like a good many of us, the gentleman in question gets fond of his hat, and on the occasion I have in mind he was being considerably teased because he would not part with one particular favourite which had seen a good deal of service although its work was by no means finished. "As a matter of fact," said one member of the party, "I really think he's got a new one on to-night." "You're wrong," came the triumphant reply, "it's the old one, but it got blown in the sea and now it's better than ever!"

#### Black Beetles.

I was talking to the popular illusionist, De Biere, in the Cosmo Club, on New Year's Eve, when Jack Padbury came running up the steps. I was about to introduce Jack to the famous conjuror when Jack said, "Why we stayed in the same 'digs' sixteen years ago, and both had to get out of them because of a plague of black beetles." De Biere also recalled the incident. Jack doesn't look old enough for an experience like this. He seems to thrive on hard work though, and his account of his activities during the festive season broadcasting at the Cosmo, and otherwise, confirms it.

#### Five Hot Boys.

Arthur Rosebery's Hot Five has been doing extremely well at "Nunky's." I had a chat with Mr. Rosebery on New Year's-eve, and he told me that the personnel of his band is Arthur Rosebery (leader and piano) Lou Stephenson (drums), Jim Risley (bass), Bob Roberts (banjo) and Doug Bastin (saxes, trumpet and clarinet). The last-mentioned is undoubtedly the humorist of the quintette, and he "cracked" some good "gags" whilst I sat with the boys in the band room. Arthur Rosebery told me they first made their name at the Kit Cat. They are certainly Five Hot Boys.

#### Changes at Murray's.

I understand that Al Tabor and his Band are leaving Murray's, and that Frank Davidson's Rhythm Boys open there on Sunday next. When I saw Al on Sunday last, he told me that he had two or three good offers, but had not then decided which to accept.

#### A Brixton Presentation.

On Friday last, at the termination of the second performance in the presence of the staff, on the stage, at the Empress, Brixton, Mr. Geo. Andrews, the manager, presented Mr. Thomas Fish with a handsome oak dining-room timepiece with an appropriate inscription thereon, which had been subscribed for by the management and staff on his retirement from the orchestra after twenty-three years' service.

In making the presentation, Mr. Andrews humorously remarked that this was the age of records, but he thought the latest had been created by Mr. Fish. He had never been late, was always first in the trench, had not had a holiday or been absent through sickness or other cause during his whole twenty-three years' service as first violin or leader. Some person had asserted that he "had his moments," and it was this that suggested a clock as a suitable token of the respect and admiration which all of them at the Empress had for him.

In response, Mr. Fish thanked them in a very few words, and the proceedings finished with "three Brixton whispers" in his honour on a top "C."

#### A Busy Band.

Pete Mandell and his Rhythm Masters of the Carlton Dance Salon, Tottenham Court-road, are doing well at Sunday League concerts in a novel entertainment which is both symphonic and humorous. The show is enhanced by the efforts of a compère, and the leader and deputy conductor is Jock McDermott, the trombone player. It was a great success at the Hammersmith Palace on Sunday, and next Sunday goes to Lewisham. The band is also engaged in recording, and has just completed two short "talkies," which will in all probability be shown in America as well as England.

#### Pickard's Red Barn, Glasgow.

Mr. A. E. Pickard has been granted the dancing licence for his hall at Shawland's Cross, next door to his White Elephant Cinema. Since the previous licensing Court, Mr. Pickard offered £500 to buy the cottage of the objectors to the licence. This was refused, so Mr. Pickard raised the offer to £1,000. When the next licensing Court came, he mentioned these facts, and the magistrates decided that the price of the cottage was an attempt at profiteering so they unanimously granted the dancing licence, and the Red Barn was opened for the New Year holidays.

At one side of the hall is a huge built-out fireplace which takes 1cwt. of coals at a time. Mr. Pickard advertises "dancing by firelight" as an attraction. When his licence was first refused, he advertised that "the Red Barn is now a White Elephant"!

#### Orchestras Augmented.

Several of the Leicester cinemas have now augmented their orchestras, notably Belgrave, Tudor, Evington, Westleigh and Floral Hall, where good silent films are being screened.

#### Musical Appointment.

Mr Johan L. Duys, son of the well-known Bath violinst, Mr. J. W. Duys, has been appointed bandmaster of the North Somerset Yeomanry Band. Mr. Johan L. Duys, for the past two seasons, has been conductor of the Clevedon (Somerset) summer orchestra, where he has become extremely popular.

#### Leicester City Cinema.

A Wurlitzer organ is being installed at the City Cinema, which is now under P.C.T. control. Mr. A. S. Whittaker is the resident manager, while W. H. Carter and his orchestra are proving an acquisition there.


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#### Bath Pump Room Orchestra.

The Bath Pump Room Orchestra was augmented to twenty-eight players at the two concerts given last Saturday. At both performances the room was crowded. The chief item on the programme was Schubert's "Unfinished" Symphony, conducted with musicianly care by Mr Edward Dunn. Loud applause at the finish showed how the audience appreciated the work, the musicians standing in acknowledgment of the appreciation of their efforts.

#### "What's the Matter with P.c. Brown?"

Mr. Henry A Judd, of Ascherberg, Hopwood and Crew, has received from the Inspector of the Central Police Office, a notification of the success scored by "What's the matter with P.c. Brown" at the Police concerts on three days last month, at the Prince's Theatre. The number was staged by the "Melody Three," in uniform, and the accompaniment was played by the Police Military Band, and it was the outstanding item of the programme. It was the last number (an encore) and the artists could hardly get off the stage.

#### Victorians at Birmingham.

Mr. Albert W. Rogers, the astute proprietor of the Victoria Playhouse, Aston, Birmingham, has increased his orchestra from seven to nine performers. I congratulate Mr. Rogers, who by the way, is the exceedingly active chairman of the C.E.A., on his far-seeing policy of silent films and human orchestra, and commend his enterprising gesture to the many cinema owners who have had their profits so seriously damaged by "all-mechanical" programmes.

The orchestra, styled the New Victorians, is composed as follows:—Leader and musical director, R. Arthur Jones; 1st violins, Leslie Sheward and Archie Groves (doubling banjo); 'cello, Frank Fothergill; bass, Donald Sullens; trumpet and tenor vocalist, Baden Long; clarinet and sax, Bernard Bree; tympanist, Joseph Willetts; and pianist, Harold Stringer.

### LONDON JUNIOR ORCHESTRA.

The first public concert of the London Junior Orchestra will be given at the Central Hall, Westminster, to-morrow (Thursday), at 8 p.m. The programme will include Schubert's rarely performed Symphony No. 5, in B flat, Elgar's "Wand of Youth," Mozart's Pianoforte Concerto in A and Mendelssohn's Violin Concerto in E minor. The soloists will be Marjorie Hayward, violin, and Harold Craxton, pianoforte.

The orchestra (formerly called the new Junior Orchestra), the chief object of which is to provide "old boys and girls" from public and secondary schools with an orchestra specially formed to enable them to continue their musical activities, and thus ensure that the excellent and ever-increasing work done by school orchestras shall not be wasted, was established in 1926 by Mr. Ernest Read as part of the musical education scheme of the Philharmonic Choir, the Royal Academy of Music generously placing the Duke's Hall at the disposal of the orchestra for its weekly practices. The orchestra has reached a membership of over 100 and has players in all departments of strings and wind.

The scheme has won the complete approval of Mr. Geoffrey Shaw, M.A., His Majesty's Inspector of Music, who wrote to Mr. Read: "One of the tragedies of school musical education is that so much effort, and so much genuine achievement, ends in a kind of 'leaving-age-cul-de-sac.' We teach our boys and girls to view the promised land from Mount Pisgah, and then do nothing to ensure that they find their way to it across difficult country. I have known so many talented boys and girls give up music after leaving school, that naturally I hail your scheme as one splendid solution of the difficult problem. One of the attractive features of the scheme is that the players in your Junior Orchestras will be compeers. I have been told by young people that it is not easy for them to feel at home as new-comers in an orchestra of seasoned veterans. In your Junior Orchestras that valuable school spirit or corporate effort, spending itself generously, will surely make its appeal to all individual members."

### MUSICIANS IN CONFERENCE.

#### I.S.M. AT CHESTER.

Music under many aspects was discussed at the fortieth annual conference of the Incorporated Society of Musicians which took place at Chester last week. Sir Hugh Allen presided, and in the course of his presidential address, referring to the indiscriminate use of mechanical music, he said that rivers, lakes, lanes, moors and woodlands were made hideous in the summer time by this cruel form of torture under which the very fish in the water were glad to be hooked out of earshot, and the birds themselves abstained from their songs from sheer fright at the din. This was an age of short cuts and time-saving machines. To learn to play or sing was a long and weary process, and many to-day wondered if it were worth while when, by a turn of the screw, they could have the whole range of music within reach. Broadcasting had made music practically free for all, and, in company with the gramophone and pianola, was making serious inroads into practical music making. Gramophone music had created a new kind of record in the world of finance, and it had killed largely the revenue which composers previously enjoyed from the sale of sheet music. The piano, an expensive instrument, was fighting for its life in the home against long odds.

Speaking of the "talkie domination," Sir Hugh Allen said it was the latest evidence of the grim power exercised by rich companies. The public were made ot swallow whatever a great combine insisted upon. No singer ever really sang in real life in the tones of the loud-speaker gramophone. Meanwhile, England's musicians were seeking in vain for work while audiences were only too anxious to hear them.

#### Musicians and Sound Films.

The question of mechanical music was also referred to by Mr. Christopher Stone, London editor of the "Gramophone," who contended that mechanical music did not threaten the composition or the performance of music or even the teaching of it. More and more every year was the demand felt for new composers and for greater orchestras, permanent opera and world-famous virtuosi. What was doomed was mediocrity. The second-rate composer and artist were no longer finding it easy to bluff the public, and the third-rate were struggling for existence.

Were musicians going to let the sound films develop in the same way as the gramophone? asked Mr. Stone. Now was the time for them to take the development of films seriously. Nothing could prevent operas being filmed with every device of sound and colour that money and inventive genius could produce. The musical side of this vast entertainment trust would be stupendous. Those who had any experience of talking films would know the unutterable degradation of Wagner and Verdi that they might expect unless musicians flung themselves into the fray. Musicians must help mechanical music to aim high, rather than, as hitherto, take an almost malicious pleasure in watching its struggles and failures.

Mr. R. J. Forbes, principal of the Manchester College of Music, said that no mechanical perfection could compensate for the loss of personal contact between artist and listener. The mechanisation of music was having a serious, if not disastrous, effect upon the prospects of many thousands of musicians. People were becoming so used to getting their music without effort that personal effort in the direction of music-making was rapidly diminishing.

Dr. Malcolm Sargent said it was just as easy to make children enjoy music as to make them like sweets. They were intensely receptive to music. Children received, understood and appreciated modern music better than adults, since they were used to discords and therefore were not shocked by them.

#### Music in the Schools.

Unparalleled opportunities for those keen about music were now provided in schools and universities said Mr. W. K. Stanton, of Wellington College, but there was a growing tendency among the younger generation to fight shy of anything which cost effort, and so long as such things as cinematographs and wireless sets were allowed to have a prominent place in educational establishments, he felt that our difficulties would increase. While he believed that these machines could be used to good purpose, he thought that the fundamental objection was that they provided opportunities for effortless occupation. It was not his experience that more young people than ever were training for music. There were too many pianists in the world and not enough musicians. The preparatory school seemed to miss a great chance in failing to get their pupils thinking about music in a wider sense than mere piano playing.

Dr. Percy Buck, King Edward VII. Professor of Music, London University, said thirty-five years ago one had to apologize for being a musician, but now in the common rooms of Oxford and Cambridge he did not have to make the slightest apology.

Mr. Herbert Wiseman pointed out the economic value of class teaching of piano and violin, and spoke of the success America had made of this, which resulted in splendid high school orchestras.

Professor Edward C. Bairstow, President of the Royal College of Organists, said that English music depended for its well-being on the provincial organist more than any other class of musicians. One great improvement in music examinations was the substitution of oral for paper work. The organ and Church music alone narrowed a man's outlook so much that he could never be a good organist and choirmaster unless other branches were open to him.

#### Educative Value of Music.

The concluding session of the conference on Friday was devoted to a discussion of the place of music in education by Professor F. H. Shera, of Sheffield University. There had come into being, said Professor Shera, a kind of education in music which might be called the training of the listener, and for which three things were chiefly responsible—the realisation that music was a foreign language, the awakening of the historical sense, and the increasing demands made by instrumental music not only on the senses and the emotions, but also on the intellect.

It was a matter for regret that many of our secondary day schools had no such thing as a choral society. Every competitive festival ought to end with combined performances.

"It was," concluded the Professor, "in the Athenian and Renaissance periods, the times when Europe was most highly civilised, that the educative value of music was most widely recognised. The parallel study of as many of the arts as possible is invaluable.

"Before we can make our music-teaching a worthy part of a really liberal education we must first make sure that we are liberally educating ourselves."

Mr. George Dodds, a Newcastle-on-Tyne professor of singing, said that the human voice was on the upward trend.

"There are to-day," he added, very few real low bass voices or low contralto voices. Many more top F's and top G's are written for contraltos than low F's or low G's, and nearly all men's songs are written for baritone rather than bass."

The present world standard of vocalism was low, continued Mr. Dodds, for which mechanical music was not entirely to blame.

#### B.B.C. and Foreign Conductors.

The annual dinner took place on Wednesday, when Dr. J. B. McEwen, Principal of the Royal Academy of Music, referred to a suggestion recently made that the B.B.C. orchestra should have a German conductor because, it had been said, we had no English conductor who had the necessary experience, ability and energy.

"Is not this," asked the speaker, "the very ecstasy of ignorant foolishness? Why not let us all go out of business and take up some more encouraging and lucrative profession? Why should not I, for example, become an M.P.? I should be able to introduce a bill which would allow me to use another person's property without paying for it. I hailed with joy the advent of the B.B.C. It is too early to judge, but I must confess that I am not altogether happy about this national institution and its effect on British music."

#### B.B.C.'s Rejoinder.

A reply to Dr. McEwen's criticism has been made by the B.B.C., an official of which stated: "In the remainder of this season, the British Broadcasting Corporation is giving nineteen public concerts in London, at the Queen's Hall and the People's Palace. Sixteen of these concerts will be conducted by British conductors. The foreign conductors have been invited to London because of their eminence. One is German, one French, and one Spanish."


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#### Andre Ledor and His Band.

I notice with approval that the Industrial Trades Exhibition still retains Andre Ledor and his band. They are a picked combination, all the men being double-handed, hence one has the delight of hearing both the latest syncopated numbers alternated with classical music. Considerable amusement is caused when Andre Ledor gives musical excerpts upon an ordinary carpenter's saw. Apart from being a good saxophonist, it is always a treat to hear again the wonderful tones and interpretation of his 'cello playing.

### FROM THE SONG PUBLISHERS.

(*Continued from page* 13).

#### Keith Prowse.

Keith Prowse hits are featured in many pantomimes. In every case they have proved outstanding features, and enormous successes.

The favourite, of course, is the firm's outstanding success, "The Wedding Of The Painted Doll." Famous artists have featured this number. Miss Clarice Hardwicke at Drury Lane Theatre; Miss Ella Retford at the Empire, Liverpool; Miss Dorothy Ward at the Palace, Manchester; Miss Nora Delany at Woolwich; The Jackson Girls at Halifax; Miss Dorothy Tolly at Hereford; The Twelve Ring Roses at Sheffield; Lily and Babs at Luton; Midgie Wood at Oldham; Peggy Merritt at the Royal, Chatham; Miss Ethel Collier at the Grand, Llandudno; Miss Sonia Seal at Huddersfield; Benny Hill at Leeds; several other artists too numerous to mention are a success in this number.

Other numbers that have found particular favour in the pantomime of 1929-30 are "Tell Me More About Love," "Go Home, Pa-pa," "When Summer Is Gone," "Riding On A Camel In The Desert," "Evening Shadows," "Reaching For Someone," "Lonesome Little Doll," and "Wake Up, Chill'un, Wake Up." Messrs. Layton and Johnstone, at the Victoria Palace last week, were an enormous success with "The Wedding of the Painted Doll." Mr. Weaver, the popular M.D. of the Victoria Palace, featured "Go Home, Pa-pa," "Lonesome Little Doll" and "The Savoy Christmas Medley."

The Musical Director, Paul Clifford, at the South London Palace of Varieties, was extremely successful with "Riding On A Camel In The Desert." The Allan K. Foster Palladium Girls are particularly successful with "I'm Crooning A Tune About June" and "Kansas City Kitty."

Debroy Somers and his Band at the Victoria Palace have decided to feature "Lonesome Little Doll." Miss Dorothy Shepherd informs us that she has been particularly successful with "I Promise," and "Evening Shadows," and has in active preparation for immediate production "That's When I Learned To Love You" and "Reaching For Someone." Arthur Clarence, "Sinbad the Sailor" Co., informs us that he has included "Riding On A Camel," sung by Jack Gillam, "The Wedding of the Painted Doll," danced by Jack Roxby, and "Evening Shadows," sung by Eric Sydney—"All numbers going extremely well."

Stan Ripton is scoring a wonderful success with "The Wedding of the Painted Doll" and "Evening Shadows." Winstan Gordon informs us that in their "Christmas Pie" production, "The Wedding of the Painted Doll" is one of the outstanding features of the show. In "Tres Bon" revue, "Go Home, Pa-pa," is being featured with success. The Questa Sisters are featuring "Tell Me More About Love" and "Olga," both numbers being particularly well received.

Miss Yvette Yorke, principal boy with "Sinbad the Sailor," is featuring "Go Home, Pa-pa," and intends to produce "Evening Shadows" at an early date. Fred Mason, the quaint comedian in Francis Laidler's "Jack and the Beanstalk" at the Prince's Theatre, Bradford, features "Tell Me More About Love" in conjunction with the Jackson Girls. It is a decided hit. May Sansome and Bobbie Bent, "Dreams of Delight" Co., are featuring "The Wedding of the Painted Doll" and "I Promise," both numbers receiving unstinted applause.

Mr. J. K. Wylie, in his "Jay Kay Production," makes a special feature of "Go Home, Papa." Florence Cecilian is making an enormous success with "Reaching For Someone." One of the outstanding features at the Opera House, Manchester, is "Wake Up, Chill'un," sung by Miss Mona Vivian. Comedians should write for copy and parts of "Riding On A Camel," and so be in line with the greatest comedy hit of the season. A full selection of K.P. hits will be sent on receipt of a Postal Order for 1/6.

Miss Kitty Kenway has included "Olga, the Pet of the Boatmen on the Volga," in her act to great advantage. Haydon Nevard and Wheldon find "Olga" a very big success indeed, and are delighted with the reception it receives. Teddy Brown is still making a tremendous success with "Wedding of the Painted Doll" and "Lonesome Little Doll."


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